

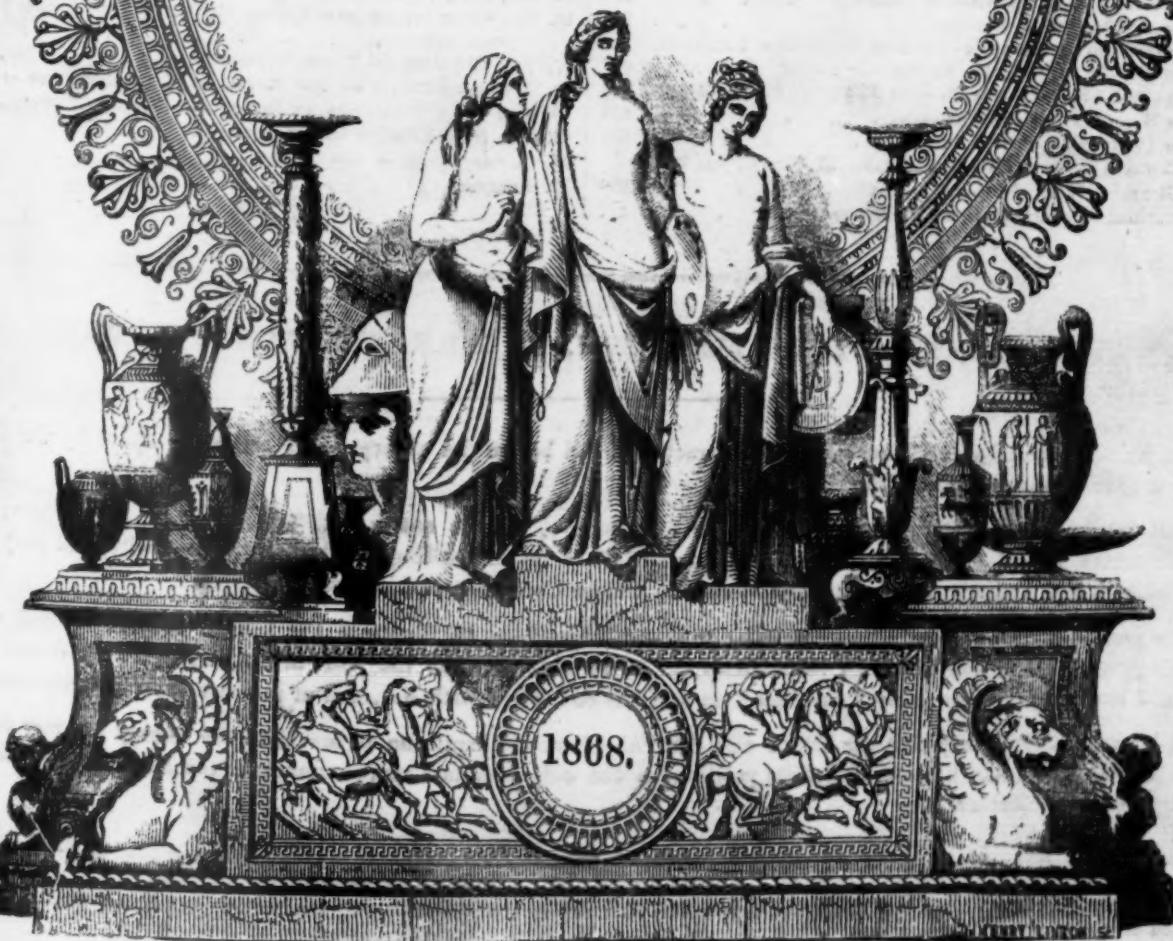
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OCTOBER.

THE

ART-JOURNAL.



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THE ILLUSTRATIONS.

1. WHERE THEY CRUCIFIED HIM. Engraved by J. C. ARMITAGE, from the Picture by P. B. MORRIS, in the Collection of ROBERT RAWLINS, Esq., C.B.
2. VENICE—THE ARRIVAL. Engraved by C. COUSEN, from the Picture by E. W. COOKE, R.A., in the Collection of C. J. NORTHCOTE, Esq.
3. STARTLED! Engraved by C. LEWIS, from the Picture by Sir E. LANDSEER, R.A.

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DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

The ART-JOURNAL has again resumed the character it had before the absorption of so much space by the Illustrated Catalogue of the Universal Exhibition.

That Catalogue has been concluded, we hope and believe, to the entire satisfaction of our Subscribers; it is the only Illustrated record of the great event, and cannot fail to be interesting to the Public generally, and very useful to Manufacturers and Artisans, not in England alone, but on the Continent and in America.

The present Part contains a large number of Wood Engravings to illustrate the several subjects treated, and *Three* Engravings on Steel. With the Part for January, 1869, we shall resume the issue of Engravings from Works on Sculpture; and have arranged for many "novelties" on subjects connected with Art, and of interest to the general reader.

It is unnecessary to say that the Editor and the Publishers will continue to manifest the energy in every department of the ART-JOURNAL that has established its position as the only adequate representative of the Fine Arts and the Arts of Industry and Manufacture.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 16, SOUTHAMPTON STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

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THE ART-JOURNAL.



LONDON, OCTOBER 1, 1868.

THE PICTURE-GALLERY OF THE HERMITAGE,
ST. PETERSBURG.

CHAPTER II.

UR last chapter on the royal collection of pictures in St. Petersburg was principally occupied with a history of the formation of the gallery; no opportunity appears to have been lost, and no money was spared by way of adding gradually to what previously existed; while the knowledge and discernment which in most instances were exercised by those entrusted with the selection of works are conspicuous in what the visitor sees displayed on the walls; it would have been well if equal judgment were apparent in the disposition of the pictures. These are contained in a series of rooms, and are hung without order or

method; the productions of different schools of painting are thrown together as if at random, and works of the same master are scattered about wherever a place could be found for them. For every purpose of study this absence of all chronological and scholastic arrangement is certainly to be deprecated; to the ordinary visitor it probably is matter of congratulation, as tending to obviate the weariness caused by sameness or repetition.

Under the conditions supplied by the manner in which the paintings are displayed at the Hermitage, there seems scarcely any other alternative, in attempting to give a description of such as demand special notice, than to take them in the order most convenient for our purpose, particularly with reference to the illustrations we purpose to introduce, among which will be examples of the great ancient schools of Italy, Spain, and the Low Countries.

The gallery is remarkably rich in works of the Dutch and Flemish schools. Going back to the illustration on p. 167, in the last chapter, the reader will find a notable example of P. Wouwermans, of Haarlem. This 'CHARGE OF CAVALRY' was added to the collection in 1770, and is one of the spirited compositions of the master, who ranks among the most versatile and notable Dutch painters of the seventeenth century. As a painter of horses he had no rival in his day; and few artists since his time have so well succeeded in overcoming the difficulties of a cavalry encounter, or of the excitement of a stag-hunt, or of rendering gracefully and effectively the more quiet representation of a country inn affording refreshment and good accommodation for man and horse. In the first-mentioned of these subjects we have an admirable example in the engraving introduced; a composition full of fiery vigour and animation; horses and men capitally drawn, while a stormy sky gives additional force to the fierce *mélée* of the battle. The colouring of the picture, like most from the same palette, is very brilliant, and the pencilling is no less delicate.

The Hermitage gallery contains other works of this justly-valued artist, who, during his comparatively short life—for he died, in 1668, at the age of forty-eight—is stated to have left behind him no fewer than eight hundred pictures. This, in all



THE POOL.
(Ruisdael.)

probability, is a much exaggerated number, though he is known to have been most industrious in his art. His works, however, were but little esteemed in his own day, and he died a poor man.

The other pictures by Wouwermans in the royal collection at St. Petersburg are—'A Stag-Hunt,' an exceedingly fine example, originally in the possession of M. de Julienne, of Paris, afterwards



in the Choiseul gallery, from which it was sold, in 1772, to the agent of Russia for about 780 guineas; 'A Flemish Feast,' another work of high quality; 'Hawking,' a battle-scene, known as 'The Mill on Fire'; 'The Riding-house'; 'Huntsmen Watering their Horses.' These are the most important, but there are still others which it is not necessary to point out.

Of Rubens, "the glory of Antwerp," as he has been termed, the Hermitage possesses no fewer than fifty-four examples. It is true, all are not of equal value, yet among them are several not to be surpassed by those in any other city, except it be the famous pictures kept as sacred treasures in the place associated with his name. The Russian gallery holds the noble 'Descent from the Cross,' presented by the city of Bruges to the Empress Josephine.

'The Feast in the House of Simon the Pharisee' is another of Rubens's great works of which its imperial owner may well be proud; and with it may be classed 'The Adoration of the Magi.' Of the portraits, of which there are many, may be specially noted that of Elizabeth of France, daughter of Henry IV., and wife of Philip IV.; and that of 'HELENA FOURMENT,' Rubens's second wife. A reference to the engraving in our former chapter will show what a magnificent example of portrait-painting is revealed in this superb figure. Habited in a costume at once picturesque and splendid, her hat of the well-known *chapeau-de-paille* type, set gracefully on the head, a feather-fan in one of the hands so easily and naturally placed across her waist, and her face lighted up with a smile mingled with archness, she looks



THE GARDENER'S WIFE.

(Murillo.)

the very personification of sweet young womanhood in its prime. At what period of her life the portrait was taken there is no record. When she married Rubens, to whom she previously stood in the relation of niece, she was but sixteen years old, while Rubens was in his fifty-fourth year. As their union was only of ten years' duration—for her husband died in 1640, leaving her a widow—it is probable that the picture was painted at about the age of twenty; she scarcely seems to be older. Both the wives of Rubens were handsome, but Helena Fourment is said to have been of rare beauty; while each in her turn often served him as a model for the heads of women. In the Marlborough gallery, at Blenheim, are two portraits of the second wife.

The Dutch school of landscape-painters is well represented in

the works of some of its greatest exponents. Jean Wynants, of Haarlem, is signalised by two of his finest productions; one is called 'The Courtyard of a Farm.' This artist, who was born in 1600, has been spoken of as the first master who applied all the developed qualities of the Dutch school to the treatment of landscape painting; but his figures and animals are feeble. He was not insensible to this defect, and consequently employed his pupils, P. Wouvermans, A. Van der Velde, Lingelbach, and others of less note, to supply his deficiency. The other example is one of those compositions of which he painted many somewhat similar in character; it represents a road running between a high sandy bank and a pond; by the side of the latter a horseman has stopped to allow his horse to drink. Both works show truth of nature and

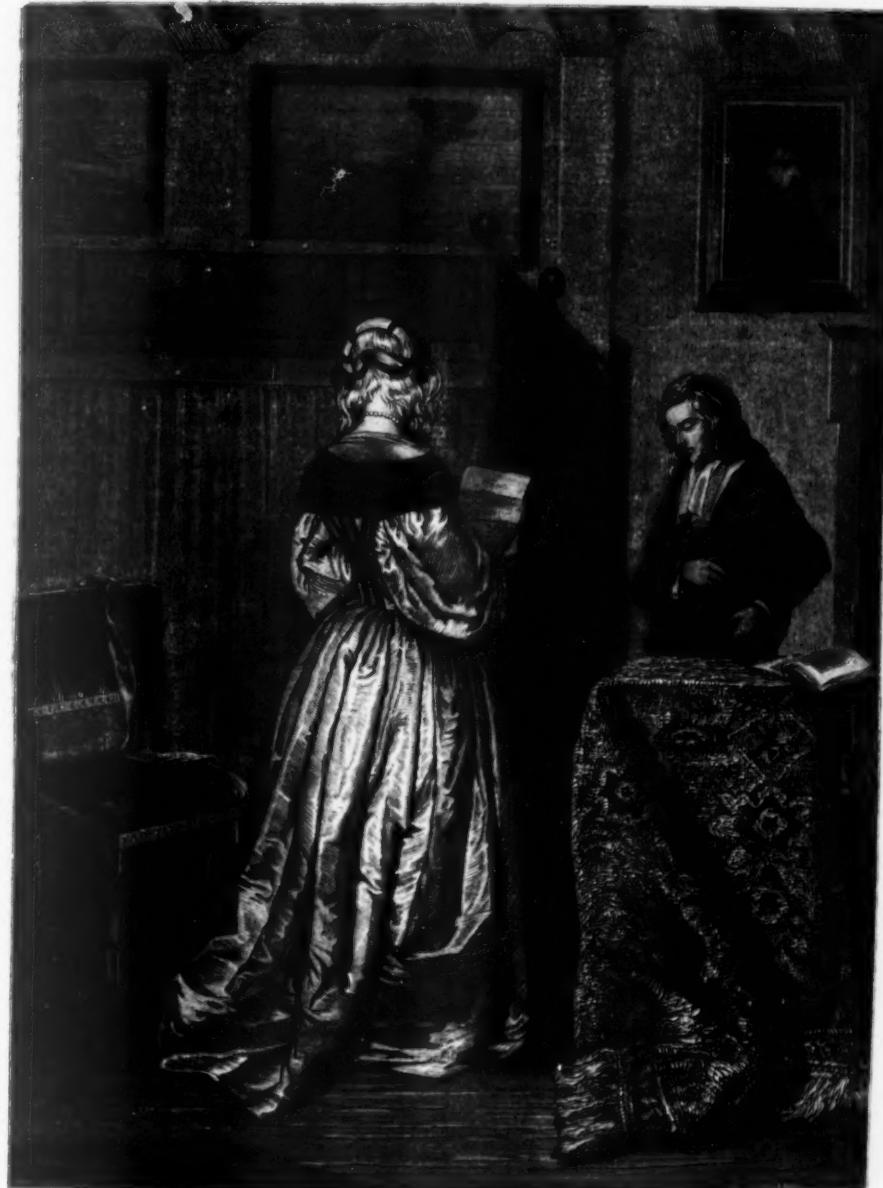
great delicacy of handling. As companions in the gallery, and also as fellow-countrymen, are Hobbema, A. Van der Velde, Cuyp, Both, Everdingen, Van der Neer, and Jacob Ruysdael.

Ruysdael and Hobbema are universally placed at the head of the old Dutch landscapists. Hobbema's works are more scarce than Ruysdael's, and the finest examples realise very large sums; for instance, the Marquis of Hertford bought, at the sale of the late King of Holland's gallery, in 1850, a small canvas called 'The Water-Mill,' for which he paid £2,250. Ruysdael's pictures show, generally, more poetical feeling as compositions than Hobbema's; this quality asserts itself in 'THE POOL,' of which an engraving is given in a preceding page: the picture is undoubtedly one of this master's *chef-d'œuvre*. The genius of solitude seems to have made this spot his abode. On the surface of the pool, which

extends far into the distance, and is unstirred save by a brood of waterfowl, the broad leaves and large white cup of the water-lily are visible in the foreground. On each side are groups of chestnuts and beech trees of ancient growth, whose stately and wide-spread branches have been riven or decapitated by the storms of successive winters.

By way of diversifying our illustrations, we have introduced into this chapter an engraving from a picture by Murillo, to which has been given the title of 'THE GARDENER'S WIFE.' We postpone any reference to it, however, to another opportunity, which will be offered by the introduction of an engraving of the companion picture to this, when we shall speak generally of the Spanish school of painting as represented at the Hermitage.

At the head of the Dutch painters of *genre* subjects stand, for



THE LETTER.
(Terburg.)

delicate execution, approaching the exquisite finish of miniature, G. Terburg, Metsu, Gerard Dow, Netscher, and F. Van Mieris, whose style seems to have been revived by some artists of our own day, among whom the French Meissonnier is prominent. Terburg's 'THE LETTER,' engraved on this page, is one of the choicest gems of the Russian gallery, and was originally in the collection of the Count de Bruhl. The scene is an apartment in the house of a wealthy Dutch burgher, whose wife, probably, is reading a letter, the bearer of which stands by demurely, waiting for an answer. The lady is dressed in a white satin gown, a favourite costume of the painter, judging from its frequent recurrence in his works, who always made it his principal light. The dress and the tapestry table-cover are especially painted with consummate skill

and delicacy; but the whole picture shows the mastery Terburg had over his materials, and the taste he exercised in the delineation of his subjects. Scarcely, if at all, inferior to this is 'The Visit,' by the same artist. It represents a gentleman seated near a young lady wearing a mantle of swan's-down, dyed a pale yellow, over a skirt of white satin trimmed with golden embroidery. She holds in her hand a tumbler of water, in which is some lemon-peel, and she is stirring the contents with the point of a knife; while behind her, and resting her hand on the young lady's shoulder, stands an elderly female.

We shall find occasion to notice in a future chapter other Dutch painters of this class.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM THE COLLECTION OF ROBERT RAWLINSON, ESQ., C.B.

WHERE THEY CRUCIFIED HIM.

P. R. Morris, Painter. J. C. Armytage, Engraver.

As a student at the Royal Academy Mr. Morris received all the honours which that Institution could confer upon him. In 1856 he gained a silver medal for the "best drawing from the life"; in 1857 a gold medal for the "best historical picture," "The Good Samaritan," and a silver medal for the "best painting from the living draped model"; in 1858 the gold medal entitling to the "travelling studentship," for the "best historical painting," "Where they Crucified Him."

It cannot be matter of surprise that the Academy should have singled out this work for special honour; for, independent of its merits as a painting, rarely have we met with a composition of greater pathos and more solemn thought: it is a sacred lyric, original in construction, and beautiful in expression. Let the mind revert to the place, and to the great event that has for ever made it memorable, and what is the language which this picture speaks to us? Darkness hung over the battlemented walls, gorgeous temple, and city of Jerusalem "till the ninth hour"; it is evening, and the bodies of the malefactors and of Him who was crucified between them have been removed, because they "should not remain until the sabbath-day"; the sun sets in an atmosphere of rich mist, and the moon rises over distant hills amid clouds radiant with varied colour, recalling Byron's well-known lines—

"The moon is up, and yet it is not night;
Sunset divides the sky with her."

On the site where but a few hours before multitudes were gathered to witness the most wonderful and important deed that ever engaged the attention of mankind, there broods a silence broken only by a sound of that workman's tools as he lowers the central cross whereon our Saviour was crucified. He is now rolling up, with deep reverence, the inscription Pilate caused to be placed over the "King of the Jews." Grouped over the prostrate beam of the cross are three children, companionship and curiosity having attracted them to the place. They take up a nail which has been used in the great sacrifice, and apparently examine it minutely. Do they know its meaning? It almost seems from the manner in which they handle and inspect it that the story of Calvary has been told them. Will they behold the cohorts of Titus encompassing Jerusalem, encamped on that very spot, and remember what they had noticed in the days of their childhood? as if so, they would witness with horror the fulfilment of the prophecy uttered by Christ that one stone of that doomed city should not be left upon another. The picture is, as we have intimated, full of such poetic suggestion.

We have heard it spoken of as not topographically correct; this can only be matter of opinion, not of proof. The exact spot called "Golgotha" in the Scriptures has never been clearly laid down; the most trustworthy writers and commentators agree only on one point—that it is *not* the place claimed for it now, and for years past, in the city of Jerusalem. The picture represents Jerusalem of the present day, and not an ideal city, such as Martin and Roberts painted. The incident is of necessity ideal.

WALL-DECORATIONS.
AS ILLUSTRATED IN THE PARIS EXHIBITION.*

BY J. BEAVINGTON ATKINSON.

PAPER-HANGINGS.

PAPER-HANGINGS naturally correspond in style with the prevailing character of wall paintings: the figures or arabesques painted by hand are emulated by mechanical means. Thus Parisian "papiers peints" follow, almost as a matter of course, the currents in decorative Art dominant for the passing day. If not pure in design they manifest a taste, a style, and a brilliance of colour that carry away fancy captive, and command fashion in every capital of Europe. It is in vain that strict canons of criticism, even when proclaimed under the authority of Governments, seek to curb extravagance. A Parisian paper-hanging has proverbially a power to please which proves all-prevailing. The whole work is deliberately arranged for popular effect: the subjects chosen are showy; small patterns and geometric designs give place to expressly pictorial compositions: conventional treatment is forsaken for naturalistic, and instead of forms in the flat, are preferred broad shadows and bold relief from the ground. In the Exhibition were designs, by M. Müller and others, which threw into florid, ostentatious composition, figures, flowers, and landscapes, unmitigated by strict Art-treatment. Watteau has descended to paper-hangings, just as it becomes the fate of national melodies to be ground out in barrel-organs. M. Leroy has designs ready for the decoration of salons, which display figures afloat in cloudland: the difficulties involved are too great to be overcome; the utmost result gained is a picture of second-rate quality. M. Perrachon exhibits a hollyhock under a tree, a design which has been executed in silk. French decorators, as we have said, have recourse to a multitude of materials and expedients for the clothing of walls, besides paper. At Fontainebleau, the reader may remember boudoirs, exquisite for ornament, colour, and quality of surface, hung with figured silks and damasks. Such hangings are still produced in the looms of France. The term paper "hangings" which, as well known, was derived from prior "hangings" of tapestries, damasks, leathers, is still retained, though papers are not hung but pasted. And this origin of the term, which serves to show the close relation between all wall-clothings, would seem to be borne in mind more in France than England; and hence, while our paper-hangings have become restricted to diapers and stencil-like patterns, the French still make the manufacture commensurate with the origin of the term "hangings." Printed papers, in fact, are treated as pictures; and whatever in domestic decoration may be the exigency of use or the difficulty of position, the means are made sufficient for the ends. French paper-hangings, in short, are wrought into systems and styles of mural decoration, the most elaborate and ornate; and hence, wherever expense is no object, these articles *de luxe* command the markets of the world.

An enumeration of the designs exhibited in Paris were an endless task. In elucidation of the foregoing remarks, however, I may venture to transcribe a few entries

from my note-book. A magnificent array of paper-hangings, of the sumptuous and showy styles which in England have gone out, occupied the area of a vast wall. Among conspicuous exhibitors was M. Genoux Balin. Next we noted a panel by M. Bezault, more than commonly quiet—the forms conventionalized. The colours of the above are generally rich and well managed; the patterns are often ultra in size; it is probable, however, that the largest at command were selected as best suited to the immense proportions of international galleries. In a very different style are designs which have obtained in London much favour, exhibited by M. V. Poterlet, incised or engraved in gold; the ornament, exquisite in taste, consists of natural floral and foliated forms subjected to conventional treatment. The ground engraved and "watered," is delicate in graduated harmony. Such examples prove that the French can be quiet when they choose. Also worthy of record, are certain "papiers dorés" of silver surface: a method of stamping, embossing, and cutting out borders or friezes turned to excellent account by M. Vanderdorrel. Among patterns thus multiplied by mechanical means is the Greek honeysuckle; the sober chastity and quiet decorum of this historic ornament is specially delightful to encounter in compartments, surrendered for the most part to seraglio styles of French Renaissance. M. Bezault exhibits papers of utmost diversity: architectonic and floral, conventional and naturalistic: he also emulates eastern styles; likewise we noted among a multitude of examples, flock-papers, admirable for blended light, shade, gold, and colour. M. Dulau displays designs of exceptional originality; the colours, too, are well composed by M. Leroy: in his compartment were seen some capital moresque patterns, so treated as to be well suited for mural decorations. Also lovely in colour are papers produced by MM. Follot and Paupette, flocked in imitation of damasks and reps. Indeed these French papers are for colour irreproachable, as witness the works exhibited by M. Segers, which rank in treatment generally among the best in the whole Exhibition. M. Segers' papers are more than usually architectonic: they are symmetric in composition. Some recall designs which Mr. Digby Wyatt and Mr. Owen Jones have fortunately made familiar in England: the imitations of leather hangings are commendable, the use of the Greek borders are also in good taste. These several French exhibitors, who have mostly received ample decoration in successive International competitions, made in Paris astounding display. They composed with elaboration and decorated with taste panels, or rather canvases, as high and wide as a room. In less space they could scarcely deploy their forces. Thus were constructed by paper and paste, architectural compositions, consisting of columns, pilasters, friezes, &c. Marbles and other materials were imitated with illusive reality. And the edifice, when complete, was animated and adorned with living beings, garlands of flowers, medallions, shields, coats-of-arms, &c. The central panels were usually reserved, as the field for some expressly pictorial composition, such as fruits worthy of Lance, terraces, temples, fountains, mountains, waterfalls, rivers, skies, and clouds that would do credit to any Suffolk Street artist. The misfortune of this pretentious mode of decoration is,

* Continued from p. 191.



J. C. ABBOTT SCULPT

T. H. MORRIS PRINT

"WHEN THEY CHURCHED HIM"

FROM THE PICTURE IN THE COLLECTION OF ROBERT BAWDEN, LONDON



as we have said, that the most successful efforts do not rise above the level of a second-rate picture. The preceding enumeration, however, will indicate that French paper-hangings are not committed to any one exclusive style: the taste, the knowledge, and the manipulative skill for which they are conspicuous, obtain, in fact, ever-varying manifestations, according to the changes of fashion and the corresponding demands of home and foreign trade.

Paper-hangings have become in France a distinctive national manufacture of which Paris is the chief seat. The colours, papers, and other materials employed are equally with the design exclusively of French origin. The superior excellence of the designs is among the many benefits accruing from the Art-tuition which France has long enjoyed, benefits which our English government schools are slow to secure to our "papiers peints" and other Art-manufactures. In articles "de luxe," Paris is supreme. England, however, exports into France a considerable bulk of cheap paper-hangings. In France the manufacture has obtained development, 1st, by the substitution of machine for hand printing, and by the improvement of machines, whereby in place of three colours twenty can now be printed; 2nd, by a process for deepening and strengthening the colours; 3rd, by inventions for the production of new effects such as stamped, velvet, or gilt surfaces, imitations of leather, silks, damasks, &c.; 4th, by the utilisation of new colours. It is the benign influence of International Exhibitions to diffuse the knowledge of these improvements throughout the world. The importance of this national manufacture in France may be judged from the statement that in Paris alone exist 130 large factories, which employ 4,500 hands, whereof the annual produce amounts in value to 18,000,000 francs. The exports are about 5,000,000 francs. Free trade has tended to lower prices.

The paper-hangings exhibited by Great Britain show the change that has come over fashion of late years. The contrast between the patterns prevalent in Paris, and the designs which find favour in London, indicates in the two countries opposition in essential principles. While in Paris patterns disport the flaming tails of peacocks on terraces, with Vesuvius blazing in the distance, in England, on the contrary, prevail unpretending diapers, sober chintzes, and colours, if warm and ruddy, at all events balanced in pleasing propriety. Thus the sensational paper-hangings and the sign-board wall-decorations which are consonant with Parisian dancing saloons, find no place in the decorous homes of England. And not only does the spirit of our people revolt against such meretricious display, but the genius of our national Art is deliberately set against designs obnoxious to the dictates of sober reason and common sense. And there cannot be a doubt that the Government Schools of Art, which have done so little to enhance the skill of our artisans, may, by the inculcation of true principles of design, have exerted a beneficial influence upon arts and manufactures. In no one direction is the change wrought more manifest than in the province of paper-hangings and wall-decorations in general. The canons published at South Kensington, and thence promulgated throughout the country, teach that paper-hangings should bear the same relation to furniture in a room as the background of a picture holds to the objects in the foreground. From this fundamental axiom it follows that the pattern on a wall should not invite

attention to itself, that the forms, colours, light and shade in the design should have no violence of contrast, no obtrusion by force or size. Furthermore, that the ornament should be flat on the surface, that the forms of nature should be subjected to conventional treatment, that the details should have symmetric arrangement, the forms be equally distributed, and the colours evenly blended and balanced. Now it will be evident that the observance of the above canons must secure to paper-hangings, in common with all other methods of mural decoration, a quiet negation, a retiring modesty, and a retreating neutrality. Yet we cannot but think that South Kensington has enforced these canons with a dogmatism far too blind and narrow. For our present purpose, however, it is sufficient to record the change in fashion brought about within the memory of International Exhibitions—a change from patterns flaunting and false, to designs simple, and in principle true. In 1851, it was proved that England in the Decorative Arts was wrong, and going to the bad. It has been the function of "the Department" to teach our people what the French call the "Abécédaire" of Art; it was wise to put the country back to the first elements, to what may be termed simple orthography and syntax. Thus our designers, if they give not free rein to genius, if they be not bold in creation, at all events remain safe within the confines of moderation; they are content to spell at the grammar of Art, while other nations have made themselves masters of the rhetoric, the prosody, and the poetry.

In the class of "Papiers Peints," England was more favoured by the jury than in some other departments. Thus we find a gold medal awarded to C. and J. G. Potter for the "invention de la machine à vapeur pour fabriques les papiers peints." Again, a silver medal is obtained by Scott, Cuthbertson, and Co., for "nouveaux procédés pour obtenir le papier velouté en relief." For "Papiers peints," or for the "Fabrication à la mécanique," bronze medals were awarded to the following—H. Woollams, London; Jeffrey and Co., London; W. Cooke, Leeds; C. Marsden, London; S. Woollams and Co., London. "Honourable Mention" was made of R. Horne, London, for "Papiers peints et décorés." We deemed Mr. Horne's Pompeian panel over gaudy. Messrs. Scott, Cuthbertson, and Co., certainly deserved the silver medal awarded; the effect gained by colour and relief was rich and good. We also noted for commendation geometric arrangements of foliage by Mr. John Land, and designs exhibited by Mr. Jeffrey, such as Mr. Owen Jones has made familiar; wall-decorations thus treated are consonant with the teachings of our Government schools. Also the papers exhibited by Mr. John Woollams are examples of the admirable effects which may be educed out of small geometric designs and conventional forms when subjected to strict Art-treatment. Altogether the display made by England in paper-hangings was creditable; if not specially brilliant, the style was correct and the manufacture economic and utilitarian. One fact speaks well for this important industry: England is almost the only nation that can command any position in the Paris market; her exports of paper-hangings to France amount annually in value to about 400,000 francs.

The statistics of paper-hangings in England present some interesting points. It is said that the machines now worked can print nearly 1,500 pieces per day; that

upwards of 2,000 operatives are engaged in the manufacture, and that the annual exports exceed in value £100,000. It is in this machine-printed paper that the English excel; and, as usual, cheapness of price and excellence of material give to the British product command of the markets. The constant improvement effected in machinery enables the manufacturer from time to time to compass greater beauty at less cost. And the competition consequent on free trade proves a wholesome stimulus to improved production. English paper-hangings, as we have before said, have shown of late years marked amelioration both in beauty of design and excellence of workmanship.

The relative position held by nations in the class of "Papiers peints" is indicated by the table of jury awards. Thus France obtains 17 distinctions, or, with the addition of 8 to "Co-opérateurs," 25; England 8; Austria and Belgium each 2; Spain, Russia, Holland, Sweden, and the United States, each 1. The paper-hangings displayed by Austria at successive International Exhibitions have been unusually rich in colour and remarkable for the knowledge and skill shown in the treatment of historic styles. The States incorporated with Prussia are given in some small degree to paper-hangings, yet none of the products they exhibit obtain recognition in the list of "Récompenses." Belgium maintains a considerable home and foreign trade in the cheaper class of furnishing papers; her exportations reach the annual value of 240,000 francs. But for "les articles de luxe," she is, in common with other countries, chiefly indebted to France. Belgium, however, in addition to papers of the plainest and cheapest sort, exhibited sumptuous products in imitation of the embossed leathers of Cordova. Italy has manufactures in Turin, Milan, and the Neapolitan Provinces, but her home products are still less than her imports—the latter almost exclusively from France and England. Russia cannot rank the decoration of paper among her national industries; she was in Paris represented only by three firms, and the introduction of the manufacture does not date beyond 1830. From St. Petersburg were sent by the "Compagnie Camuset" commonplace papers such as might be bought in any second-rate shop; from Varsovie were exhibited by MM. Vetter patterns wholly behind the advanced taste of the present day: certain rich Moorish designs, however, won, as they deserved, a bronze medal. It is evident that in Russia civilisation shines but on the highest summits, and that plebeian products such as paper staining remain as yet in a condition of semi-barbarism. Sweden obtained honourable mention for imitation of embossed leather, a manufacture in which she shows a specialty. Some of these products are unusually vivid in colour. Sweden also exhibited imitation oak with embossed borders; the effect gained is simple and good: also imitations of velvet and satin, set with gold stars, or illuminated with coats of arms, indicate distinctive nationality and independence of Parisian fashion—traits which in papers are as uncommon as commendable. The competition in this manufacture, as in other of the world's industries, lies chiefly between France and England.

MOSAICS.

Each recurrent International Exhibition shows further applications of the ancient process of mosaic to mural decoration.

The subject far exceeds our limits, yet the interest attaching to the experiments recently made is so great that some of the salient facts must be recorded. Four nations, Russia, the Kingdom of Italy, the Pontifical States, and England, exhibit four distinctive forms or processes of mosaic. It is impossible that anyone can forget that magnificent work executed at the Imperial establishment at St. Petersburg. This royal manufactory, first set on foot in Rome two-and-twenty years ago, was transferred to St. Petersburg in 1856, and now forms part of the Academy of Fine Arts in that city. The enamels are prepared at the Imperial glass manufactory. Thus the fabric is in the strictest sense national. The establishment has a *personnel* of fourteen artists and eight artisans. The picture mosaic of saints and ecclesiastics of the Greek Church exhibited in Paris, is the best proof yet given to Western Europe of the resources and aims of a manufacture which inherits Byzantine traditions, though it ignores the style of the Eastern Empire. The design was furnished by Professor Neff, the painter of 'The Last Supper,' in the chapel of the Winter Palace, who became known to England by three pictures exhibited in 1862. The artist belongs to the new school of St. Petersburg, and some of his works, such as 'The Bather,' exhibited in London, are given over to romantic and voluptuous styles. This may account for the want of severity and architectonic treatment in a mosaic otherwise not open to the assault of criticism. The treatment, in fact, was directly pictorial, and, so far, differed from every other mosaic in Paris; and this was counted either its peculiar merit or its unpardonable defect, according to the preconceived notions entertained of what mosaicists should accomplish. We shall all be desirous to learn yet more of the works produced at this Imperial manufactory. Russia, as the champion of the Greek Church, and as the keeper or trustee of venerable Byzantine remains, ought to be the greatest authority in the world on the subject of mosaics. That in the sample work sent to Paris she should have wandered from historic precedents into mere modern pictorialism, is one of the many proofs that the great Empire of the North, still in a state of transition and of tutelage, remains divided between the opposing schools of North and South, East and West.

The mosaic works exhibited by Salviati are expressly designed for architectonic use; they are not pictures to be hung against a wall on the line of sight, but decorations which, when incorporated in the structure of a building, will tell with strong and decisive effect at a distance. In this they differ from the Russian and Roman mosaics exhibited: forgetfulness of this obvious distinction betrayed Mr. Horsley, in his otherwise valuable report, into the rash assertion that these Venetian mosaics have a "poor and meagre look" "in comparison with the Russian work." In economy of manufacture, at all events, there is no comparison;—a point, be it observed, of no small import when application to actual use becomes an object. Thus the price of the Russian mosaic is set down at £14,400 sterling, while the works which Salviati has already executed in England have cost little more than £2 per square foot; a rate not much in excess of the cost of painted glass. Again, time is an element scarcely less important than money. I do not know the time required for the production of Russian mosaics, but this I do know, that an analogous work in

St. Peter's, Rome, is said to have occupied a period of ten years in its production. Salviati, on the contrary, required only ten months to execute and fix the mosaic, measuring 2,000 superficial feet, which now decorates the Wolsey Chapel, Windsor. It can scarcely be questioned, then, that Salviati has done much to make the noble, and once costly art of mosaic an efficient means of mural decoration. The rude aspect of the works exhibited when near to the eye, can scarcely be deemed a defect. The rough surface is, in fact, intentional: the mosaics of the Vatican are smooth; on the contrary, the monumental works of the Byzantine and Romanesque schools were rough, and gained thereby proportionate power.

The picture mosaics produced in the manufactory of the Pope are, after their kind, unexampled; they are, for delicacy and detail, even superior to the master-work from St. Petersburg. It is said that the colours at command exceed 10,000, and that the mosaic in St. Peter's, after Raffaello's picture of 'The Transfiguration,' taxed the resources of the establishment for a period of thirty years! But the process, strictly speaking, is that of picture-making, and, therefore, however perfect the results, they scarcely fall within the immediate province of wall-decoration. For the same reason we need take only a passing glance at Baron Triqueti's designs, destined for the Wolsey Chapel. These works which, like the 'Marmor Homericum' in University College, are after the style of the famed pavement in the Cathedral of Sienna, have been wrought of varied marbles; they are tinted, engraved, inlaid, and encrusted with cements. The material has much beauty, and the Art attains grace of line and delicacy of execution. But, in the opinion of architects, the method lacks the power needed in mural and monumental decoration.

Perhaps the most novel of mosaic processes we owe to the discursive genius of South Kensington. Experiments, dating from a period prior to the Exhibition of 1862, were made by Messrs. Minton and Messrs. Maw; which proved, to the satisfaction of the Marquis of Salisbury, Mr. Layard, and Mr. Cole, "that mosaic pictures may be easily worked and used in England as in ancient Greece and Rome, or mediæval Italy." "They will," says the report from which we quote, "be as imperishable as the hardest and most perfect terra-cottas. They will create a new branch of industry which may be worked in any locality, and, probably, by women as well as men." Accordingly, it was proposed to decorate the Exhibition building of 1862 with these mosaics: more recently, such works have been put up with the best possible effect in the new courts of the Kensington Museum. Certain of these experimental mosaics were exhibited in Paris under the title of "English Earthenware Mosaics." The novelty of the manufacture consists in the material—in the substitution of earthenware tesserae for glass—each tessera is, in fact, terra-cotta, or, as it were, a diminutive brick. It is supposed that this material is less liable to oxidation than glass or enamel; the range of colour, however, is said to be still restricted. The comparative merits of glass and earthenware mosaics may be tested by the several examples set up at South Kensington.

We have dealt thus at length upon mosaics, because, among the many Art-revivals of the present day, few are likely to exert more influence upon the architecture

of the future; fresco and water-glass having failed, decorators may next, not unreasonably, seek to perpetuate the ideas of our painters through an art which has been designated the painting for eternity. Mr. Digby Wyatt, in a valuable report on the Paris Exhibition, which only reaches us as we are going to press, states that for the last twenty years everything has been steadily tending towards the revival of mosaics in England, and that all leading architects must henceforth make themselves masters of the art in its application to modern uses.

CARTON-PIERRE.

Carton-pierre has naturally assumed in successive exhibitions the prominent position to which it is entitled among the now multiplied modes of mural decoration. The display in Paris was prodigious: remarkable alike for extent, for invention, and beauty. There is something specially French in this the most approved substitute for carved stone, wood, or moulded stucco. Ever since the era of Francis I., marked by the Palace of Fontainebleau, the French have been addicted to bas-relief arabesques which, in varied styles, have been more or less allied to the Italian *cinqe cento*, and to the Raffaellesque decoration of the Vatican. And it is just this florid and fanciful school of ornament which is most consonant with a plastic and facile material such as carton-pierre. Many of the designs exhibited in Paris were lovely; for play of surface-decoration nothing could be more pleasing. Messrs. Huber Frères exhibited a large composition more than usually architectonic, which displayed much arabesque surface ornament. It is evident that there is scarcely an architectural detail of construction or decoration which cannot be rendered in this material. The substance takes to colour kindly. Indeed, it invites to elaborate and minute studies of polychrome. M. Hardouin also displayed capital designs after the accustomed florid and fanciful Parisian fashion. The material, indeed, invites to sharp and brilliant manipulation. Messrs. Bandeville and Bourbon boldly modelled life-size figures. Carton-pierre is daily wrought into all styles, whether historic or non-historic. Specially, however, does it affect the company and seek the co-operation of rank Renaissance and florid French design. In Paris, for interiors, the composition has been used of late years as recklessly as *compo* in London for exteriors. We live in an age of *compo*, carton-pierre, French polish, and cheap gilding. Modern Art has more sham than sincerity, more make-belief pretence and flaunting parade than outspoken truth, honesty, and simplicity. Ruskin's "Lamp of Truth" and of "Sacrifice" has been extinguished in Parisian *ateliers*. On the other hand, the revival of Gothic in England, the trust now reposed in natural materials and undisguised surfaces rather than in incrustations which often hide dishonest construction, come as a protest against the florid and false fashions of France. We need not guard ourselves against misconstruction. We need scarcely repeat that Parisian designers for taste and training, French artisans for skill in cunning crafts, meet no equals in the world. Even in this small matter of carton-pierre the French products are unsurpassed. But again we have to deplore the use without principle or conscience of corrupt styles. It is a pity the French will not take as an alternative a few grains of English common sense. It is equally a pity that the English do not find in the caution and stolid judgment,

which are truly our national characteristics, safety from the epidemic of French fashions in their worst forms. It is sad when international intercourse leads but to the friendly interchange of national infirmities.

The survey we have taken of wall decorations suggests a few general conclusions. This vast assemblage of mural ornamentation may be looked upon as a wide and varied panorama of the world's arts. The peoples of the earth now, as in all past ages, have spoken out their thoughts in pictures and arabesques, so that the handwriting upon walls is ever a history of the past, a chronicle of the present, and, it may be, a prophecy of the future. Thus judged, it is to be feared that the mural decorations of modern Europe will be found wanting. With the exception of Kaulbach's cartoon of 'The Era of the Reformation,' and certain designs for Flandrin's magnificent frieze in the Church of St. Vincent de Paul, the Exhibition contains little evidence of the revival of grand styles of mural painting. The age is obviously past when we can hope for the execution in any quarter of the globe of works analogous to Raffaelle's 'Cupid and Psyche,' or Correggio's 'Chase of Diana.' It is evident that directly pictorial decorations have, for the most part, given place to arabesques. Yet I think, as a favourable sign of the times, it may be observed that there is a growing desire to bring arabesques under architectonic treatment, to subject ornamentation to strict laws of symmetry, proportion, fitness,—to keep, in short, decoration down to construction, and to restore the indissoluble bonds between ornament and utility, beauty and use. On the other hand, however, it may be fairly objected that decoration, having in our day lost much of its serious intent and lofty aim, degenerates into frivolity of thought and triviality of detail. It becomes a sport and a pastime, not a vocation or mission, scarcely a labour of love, but a trade. Furthermore, the present practice of the world, excepting perhaps in the persistency preserved by oriental peoples, is evidently divided and distracted among discordant styles; Art, in short, in her varied manifestations, is driven about by divers winds of doctrine. Nevertheless, it is obvious that during the last ten or twenty years, strenuous efforts have been made for the improvement of mural decorations: the general revival, in fact, which has come over Art in all her branches and departments, has been largely reflected within the houses and homes of all classes in the world's commonwealth. Never before has the inventive genius of man devised so many means for making the habitations of the earth pleasing for the eye to look on; and thus, though the decorative Arts may have fallen somewhat from their high estate, yet by condescending to humbler service they become more widely diffused. The steam-engine which has no soul, but plies ten thousand fingers, has now become the greatest of decorative artists! And never before has decoration been so cheap and popular, without being mean or plebeian: never was ornament placed so completely within the reach of the common people, never was it so easy for the citizen of small means to make the walls of his house a pleasure to the eye and a feast for the fancy in the midst of his daily life. It is the boast of our Art manufactures that they confer on the cottage a beauty which was once the exclusive boon of the palace. In short, International Exhibitions proclaim an approaching democracy in Art.

THE STREET-STATUES OF LONDON.

THE street statues of London form a subject to which public attention has been recently directed by an outburst of well-deserved indignation. Aesthetically viewed, the question assumes no little interest. It is not special to the sculptor or the architect. It concerns every student and every lover of Art, and it assumes yet larger dimensions when we think of public tribute awarded to noble service of the state, of honour justly paid to the illustrious dead, and of incentives offered for the active emulation of the young.

When the attention of the public—little educated, it may be, in matters of Art—is called to a subject of the kind, it is doing good service to the cause of civilisation to clear away some of the mist that heedlessness or neglect has allowed to gather. Persons are very apt to speak of opinion in such cases as a "matter of taste," and to think that any vagaries of thought are justified by the excuse. But it should be borne in mind that what are called differences of taste are, for the most part, differences between good and bad taste—between the knowledge of the educated student of a subject, and the caprice of the uninformed. Not that any training is desirable which would produce such a dull uniformity of taste that men should admire by rule, or express their sentiments in submission to the will of the majority. Within certain limits, variation of taste is as necessary to the vivacity and to the elegance of social intercourse as are the delicate caprices of feminine beauty:—

"Between two girls, which hath the merriest eye,

I have, perhaps, some shallow spirit of judgment."

But it is another thing to have such a correct knowledge of the true causes of taste as to be able at once to discriminate between what is original, and what is intolerable; between what is matter for individual preference, and what deserves only unqualified condemnation.

It is impossible that some of the monstrosities that disfigure London should have been allowed to occupy their present position if the public mind had been fully enlightened as to the real limits of the difference of taste, and the wide difference that exists between the choice among different degrees, a different sympathetic shade of excellence, and the discrimination of the good from the bad. And the worst of it is, that if we compare most of the recent additions to the street-sculpture of London with objects of an earlier date, we are led to the conclusion that taste is rather on the decline than otherwise.

Much requires to be determined, with respect to street-statues, before we arrive at the actual work of the sculptor. The subject, the site, and the material, each requires separate and due consideration, and it is only when clear views are arrived at on these important points, that criticism of the labour of the artist can properly commence. Had the statue, the very subject of which is now disputed, that moulders and crumbles under the smoke-encrusted vegetation of Soho Square, borne the marks of the chisel of Canova, the unhappy collocation of material and of site would, none the less, have rendered it a fading and untrustworthy memorial.

The ancient etiquette of monarchical institutions prescribed certain laws which may be traced, with more or less distinctness, at least to the Augustan age. Equestrian statues, for example, have been allotted to sovereigns alone, as the *quadriga* was reserved for emperors and for gods. This rule, however, was departed from in London, in 1777, when Lieutenant-General Strode erected the picturesque equestrian statue of the Duke of Cumberland in Cavendish Square, to which the faithful adherence to the dress of the time, and the fact that the duke is not bareheaded, lend an interest which is not deadened by the spirited air of the burly figures of man and steed. Two equestrian statues have also been erected in honour of a greater general than H.R.H. of Cumberland, Arthur Duke of Wellington. Of twenty-four statues of monarchs, on the other hand, six

only, including that of George I., which is no longer to be seen in Grosvenor Square, are equestrian.

The sovereigns of England, from Elizabeth to Victoria, are to be found represented in effigy in the streets and squares of London. But the pilgrimage necessary to visit each statue is long and fatiguing. The mode of treatment, attire, material, attitude, position, all present the widest divergencies. It is not to be desired that a line of kings should be wrought to order like a row of sphinxes. The ideas of each age as to pictorial and sculptural beauty differ as widely as did the taste and habits of thought of the men of whom, after all, contemporary portraiture may give us very much of the air and pose. The *quasi* Roman attitude of command which statues attribute, for instance, to Louis XIV., is in harmony with the character of the monarch, and probably presents him as he appeared, or at least as he wished to appear, to his subjects. But we may be permitted to object to the commemoration of William III. and of George II. in the armour, and with the exposed legs, of Scipio Africanus; while the two Stuart Kings stand triumphantly in flowing garments such as no earthly robe-maker could ever have fashioned, and of which no wind that ever blew could have developed the heroic folds. The plain dress and stiff pigtail in which Wyatt, in 1836, represented King George III., are not yet sufficiently things of the past to have receded from the old-fashioned to the antique. But if we compare the dress of William IV., of his father, of the Duke of Cumberland, and of King Charles I., we have at once before our eyes an historic series, presenting the change of manners, as far as it was outwardly evinced by modification of dress. On the other hand, the George IV. in Trafalgar Square, the George III. of Bacon, the Canning of Westmacott, and other figures to which we have referred, represent the subjects as they never appeared; and, if these statues last till the time when they would be valued as ancient memorials, they can only serve hopelessly to perplex the minds of our descendants.

Again, the greater number of the royal statues may be thought to offend against good sense, no less than against the sentiment of loyalty, inasmuch as they expose the august personages represented, bare-headed, to the inclemencies of the English climate. It is not difficult to see how this absurd and incongruous custom has originated. The finest Greek and Roman statues are, for the most part, heroic, or entirely nude. Where drapery is represented, it is of the loose and scanty character proper to the climate and to the habits of a people to whom, for the brighter portion of the year, clothing is an encumbrance. Unless in the case of helmed figures, or of deities having some distinctive head-dress, as the veil of Pluto or the *petasus* of Mercury, the head was bare. In imperial and consular personages, or in statues commemorative of a triumph, a laurel crown was added. According to the Romanesque taste introduced into France by Marie de Medici, the laurel wreath replaced the helmet of the warrior; and the gradual abandonment of body armour, as projectiles increased in efficiency, threw the painter and the sculptor back upon imagination, or upon classical models, for the attire of their subjects. With the beautiful locks of the youthful Louis Quatorze (crystallising, in later life, into the marvellous structure of the wig), the hat became rather an ornament than a serious portion of the dress. Thus a pardonable, or even a graceful representation might be given of king or of general, crowned with laurel, or covered only with natural or artificial locks; and the disuse of the hat continued when, the periwig shrinking to the bag, and, again, to that most absurd of all European fashions (except the chignon), the pigtail, the effect of a bare-headed statue became simply ridiculous. For a king to raise his hat in return for the acclamations of his people, although not a salute strictly proper to be rendered by any officer in uniform, may be a popular and a graceful act; but for a king, or the likeness of a king, to sit on horseback with a bare pigtailed or cropped head, under the skies of London, is an absolute incongruity.

Very much, moreover, of one of the most valuable qualities of public statues is lost by this ill-considered habit of tampering with dress. Picturesqueness differs from either grandeur or beauty, but it is one of the most important requisites in exposed sculpture. Where the proper light is not carefully secured by the due placing of a statue by the artist himself, the necessity of a picturesque effect is more absolute. In losing the shade afforded by a helmet or hat, one great element of the picturesque is abandoned. If the statue of the Duke of Cumberland, dressed, as a general should be, in the cocked hat of his time, be compared with that of George III., the force of this remark will become apparent. Even the figure of Nelson, so absurdly perched on the top of the Trafalgar Square column, and topped with a cocked hat of ponderous and disproportionate dimensions, acquires a certain degree of life and picturesque effect from its shadow, which would be altogether lost if the head-dress were removed. What would the effect of the wonderful figure brooding amid the gloom of the Medicane Chapel have been, if Michael Angelo had omitted the shadow of the helmet?

Of the royal statues to be found in the streets and squares of London, very few fulfil the conditions of excellence we have previously referred to. As to site, the statue of Queen Anne, west of St. Paul's, is the most unexceptionable. It fairly commands the approach, can be seen from a proper distance, and rarely can be approached too near. It is only by persons descending from the western steps of the cathedral that it is viewed at a disadvantage. The figure, moreover, is not destitute of a considerable degree of majesty, and the pedestal is artistically designed, and harmonises with the site and with the statue. But the perishable nature of the material, under an atmosphere to which coal contributes so much sulphur, is evinced by a decay that is further advanced in the pedestal than in the statue itself, although both are rapidly yielding to the work of the consumer of all things.

The granite effigy of King William IV., in King William Street, has a site, in one respect, highly advantageous for a standing figure. It cannot be approached from behind. Standing, as it does, in the centre of a Y-formed thoroughfare, the observer who advances down either of the arms of the letter catches the face partly in profile, and the objectionable back view, a fatal aspect for all statues but the heroic, is avoided. On the other hand, the front view is spoiled by the want of a screen or background; a busy group of shops and house-windows being a most ineffective and damaging relief for a statue that is not without some claims to dignity. The cable surrounding the pedestal is well adapted to a monument to the "Sailor King," and the vicinity to London Bridge, the opening of which by the monarch is commemorated by erection of the statue, is also appropriate.

Better in itself, as architecturally determined, although not possessing the advantage of commanding the public attention, is the site of Bacon's statue of George III., in the quadrangle of Somerset House. The group is at once an honour to the sculptor and an ornament to London. The king's figure is liable to the objection that it is clothed in an imaginary and inappropriate dress, and, indeed, rather resembles a woman than a man. Had the Princess Charlotte come to the throne, it might have been thought a worthy representation of that lady in the early years of her reign. But the execution is admirable. While the likeness of the king is such as to strike the observer when examined from a proper point of view, the features are ennobled, and almost etherealised. The contrast to Wyatt's statue is profound. The subordinate figure of the Thames is perhaps one of the happiest illustrations of what open-air sculpture should be that is to be found in any European capital.

The centres of most London squares are too far removed from the ordinary spectator to afford appropriate sites for any but, more or less, colossal statues. Hundreds of people may pass through St. James's Square without being aware that it contains the equestrian statue of

William III. Again, the centre of an enclosed public space, such as that in Whitehall Gardens, is no less inappropriate, from the close access afforded to the statue. Were the bronze figure of King James II., that now stands like a pump opposite the Foreign Office, placed in a niche in a well-selected light, the excellence of the work of Gibbons would speak for itself.

The best-lighted royal effigy in London cannot, with strict propriety, be called a street statue, although, as being accessible to observers freely and without difficulty at all convenient seasons, it must rank rather with truly public statues than with those placed in cathedrals or in churches, in palaces or in museums. It is the marble statue of King William III., in the hall of the Bank of England. Apart from the absurdity of representing the Dutch soldier in the attire, and with the bare legs of a Roman general, this is one of our finest effigies. The face is nobly cut and expressive, and the statue is well placed, well lighted, and well preserved. The marble is pure, and mellowed, but not injured, by age.

The position, on the contrary, allotted to the statue of Her Majesty Queen Victoria, in the centre of the Royal Exchange, is in every way bad. The figure can be viewed all round, is commanded by the spectator, appears heavy and unpicturesque from most points of view, and is now further disfigured by a species of paint which has been laid on to protect it from the weather, giving it the effect of a painted statue of cast iron.

Elizabeth and Charles II., in the same building, James I. and Anne of Denmark, Charles I. and Charles II., at Temple Bar, have rather archaeological than artistic interest. The features of the last-named monarch, however, have so little, or so far, decayed, as to be highly expressive and characteristic. The position of these six statues, in niches, enables the observer to compare the superior advantages of such a locality with that of a less sheltered spot.

The unfortunate effigy of George I. in Leicester Square, the only instance known of a palpably wooden-legged horse, is a scandal and a shame to London. A standing figure in Soho Square is so obliterated by the effect of the weather, that it is uncertain whether it represents James II., Charles II., or the unfortunate Duke of Monmouth. The bronze standing figure of George II., in Golden Square, has been attributed to Roubiliac. The face has a considerable amount of dignity and expression, but it is impossible to believe that an artist so unrivalled in the treatment of drapery as Roubiliac, to say nothing of his higher claims to respect, could have produced the heavy robe and the wooden hands of this pseudo-Roman warrior.

The combination of a certain degree of excellence in execution with a remarkable absence of true artistic discernment is displayed in the equestrian statue of George IV. in Trafalgar Square. The locality, supposing the corresponding pedestal to support also an equestrian statue, is not unfavourable, although it would be inadmissible for a single standing figure. The horse is a noble animal; and a real record of the improvement in the breed of our horses may be traced in the modification of the form of charger from that of Charles I., through those of William III. and the Duke of Cumberland, to that of George III. and George IV., at the close of whose reign a very noble type of animal had been produced. The horses which took the king's chariot from Windsor to London without breaking from a trot, kept the chargers of the escort at a three-quarter gallop. But the absurdity of seating the monarch in a toga, with a curled, uncovered head, feet attired in a sort of overall stockings, and no stirrups, on his charger, is a painful satire on the national appreciation of Art.

When we pass from the contemplation of the royal effigies to be found in the streets of London to that of the capricious and incongruous groups of statues and memorials that have been erected from time to time in commemoration of individuals or of events, we are forced to the conclusion that there is no canon of good taste of which we may not find amongst this series an instance of conspicuous violation. Not that there is a dead level of unmeaning

mediocrity. On the contrary, there are many points of interest, and many features deserving admiration. But the effect which might have been produced by the same amount of cost and capital, if the laws of Art had been understood and observed among us, is miserably and deplorably thrown away.

It would be easy to cite the practice or the precepts of the great masters of plastic art in the support of our remarks. But we prefer to go direct to nature herself, and to show how the very laws of vision prescribe certain conditions of excellence in sculpture, the neglect of which brings its own appropriate chastisement.

The first object and aim of a sculptor is that his work should be seen. He works for fame; and admiration can only follow when the eye of the spectator is attracted. To no artist is it so important as to the sculptor that his work should be regarded at once from the proper point of view, and under the proper angle of illumination. His work, to be excellent, must not only be designed for its exact position, but must be wrought under a light similar to that in which it is intended to be seen. It is probable that no one who has not actual practical experience on the subject can be aware how impossible it is to produce satisfactory work in sculpture under a varying light, even when that variation is only caused by the natural motion of the sun hour after hour. The most faithful students of nature, among landscape-painters, are aware that when lights and shadows are strong, more than twenty minutes should never be consumed in making a sketch that is intended to serve as the basis of a picture. The slow movement of the shadow, to say nothing of the more rapid flight of clouds, is such as to confuse the fidelity of the record after that period, and every fresh touch only enhances the confusion. Thus, when statues are to be exposed to the light of the open day, their position demands the most anxious consideration. Not only must it be rendered impossible for the spectator to command the figure, or to surprise its ungraceful aspects, but shadow of drapery and of feature must be so arranged as to bear the trial of the change in the direction of the rays of the sun. A piece of sculpture ill-lighted resembles the ghastly features that are presented to our view, on a winter evening, in a looking-glass placed on a chimney-piece, when the face is only lighted by the fire-light cast from below. Some of the finest statues in our cathedrals and museums are ruined by the bad light in which they stand.

The question of size is a function of that of position. If we bear in mind that the first object is clear VISIBILITY, this is undeniable. For chamber sculpture, in rooms of those stately proportions, and with those lofty lights in which alone this species of artistic luxury is anything but ridiculous, the proportion of three-fifths, or even less, of the life-size, has been adopted for some of the most exquisite specimens of the highest art, such as the 'Weary Mercury,' in the Museo Borbonico at Naples, which is perhaps the finest statue in the world.

For halls and galleries forming portions of palatial buildings, or specially destined for sculpture, life-size is preferable to any other. For open-air sculpture, as alone it can exist among people to whom the *impluvium*, or walled court, lighted only from the sky, in which Italian statues are seen with such advantage, is unknown, something larger than life is usually more appropriate. But with the size of the statue the height of the pedestal, and the exact distance at which the figure can be viewed, must accurately harmonise.

When we pass beyond this order of figures we approach the colossal. Colossal figures, to produce a proper effect on the mind, must only be regarded either when guarded by some natural barrier, as a sheet of water, or the ascent of a hill, or when rising sharply from the very side of the spectator, and thus impressing him with a sense of gigantic size. A colossal figure, perched on a pedestal close to which the spectator can approach, so as to look up from below on the foreshortened limbs, is simply absurd.

(To be continued.)

JEWELLERY AND GOLDSMITH'S
WORK
IN SYRIA AND PALESTINE.

PART II.

In the preceding chapter I have given several examples of personal ornaments, in which the names and attributes of God, in the Hebrew and Arabic characters, are represented in precious stones, and engraved in gold and silver.

I have met with some specimens of Christian jewellery of a similar description, composed of Greek and Latin monograms of the names of Christ, and the Virgin Mary, and the apostles. The most beautiful one I ever saw was a large brooch of rudely cut diamonds, mounted in gold, and arranged so as to form the letters I.H.S., intricately interlaced and well balanced. It was probably of the fifteenth century, and was intended to be worn as a fastening for an ecclesiastical robe, on fête days.

In connection with this subject, it is worthy of remark that the people of Eastern nations have always regarded with intense veneration the names of their deities and prophets, as if in the very names special and mystical power existed. They believed that miracles and spells could be wrought simply by the utterance of a sacred name, and it was strictly forbidden to translate it into the vulgar tongue, or into a foreign language, lest by the change even of a single letter its efficacy should be destroyed.*

Hindoo devotees still whisper with reverent awe the ancient and mystic syllable "Om," and they invoke continually the mysteriously revealed names of Vishnu and Brahm. The Agni Puran assures the faithful that "he who repeats at morning, noon, and evening, thy sacred name, O Durga, shall obtain all his wishes."

Praising the name of God is frequently mentioned in the Hebrew Scriptures. "Praise ye the name of Jehovah; sing praises to His name, for it is pleasant. Blessed be the name of the Lord from this time forth and evermore. From the rising of the sun to the going down of the same, the Lord's name be praised."

With the Jews, as with other Eastern people, the name of the Deity was not like any other word—a mere sound to which common consent had given a particular signification—but it was a mysterious title, which partook of the nature and power of the Being it was employed to denote. The Cabalists declare that "the word Jehovah controls all spirits, and has sovereign authority over all creatures. It rules and governs the universe by its power." This word is held so sacred by the Jews that it is only uttered once a year, upon a special day—the day of purification—and then only within the holy of holies. A strict Jew would regard it as a mortal sin to pronounce it, in Hebrew, on any other occasion. Josephus, in his "Antiquities of the Jews" (book ii., chap. 12), refers to the remarkable history of the declaration of this name, in answer to the direct inquiry of Moses, as recorded in Exodus iii. 13. Josephus carefully abstains from mentioning the mysterious word; he seems to touch upon the subject tremblingly, and adds,—"Concerning this, it is not lawful for me to say any more."

Devout Moslems repeat daily the ninety-nine attributes of Allah, and it is said that the gates of Paradise are open to all who

* I am told that the aborigines of Australia never name the Deity in their vernacular language.

know them. Dervishes frequently assemble together, and sit or stand in a circle, and repeat, with ever-increasing force and rapidity, the word Allah, until they work themselves into a religious frenzy; then they sink with exhaustion, or fall into convulsions. I was surprised, however, to see how quickly they recover their usual calm demeanour after these exciting and fatiguing services, which are distant echoes, perhaps, of the worship of Baal.

In the seventh chapter of the Koran, called "Al Araf," it is written, "God hath most excellent names, therefore call on Him by the same, and withdraw from those who use his name perversely."

When any person in the East, especially a little child, is exposed to danger, either real or imagined, his friends, or the bystanders, immediately exclaim, "Ism-allah haw-aleh!" "the name of God be about him!" This expression is most commonly used to avert the ill effects of a glance from an "evil" or "envious eye."

The words "Bismillah," "in the name of God," are always pronounced by the Moslem butcher at the moment when he slaughters an animal for food; the food would be unlawful if this formula were neglected. The name of Allah must encompass and sanctify everthing.

No Oriental will, on any account, step upon a piece of paper with printed or written words upon it, lest peradventure he might thus tread under foot the name of God, or the letters of which the holy name is composed. I have seen fragments of European newspapers, which had been thrown away by tourists in the streets of Damascus, picked up by Moslem and other children, and reverently kissed, and then placed in some nook or crevice where they might not be trodden upon or defiled.

The extreme importance attached to the titles and attributes of the Deity, and the extraordinary powers ascribed to them, naturally gave rise to the custom of wearing lockets containing written charms, and ornaments and jewels inscribed with sacred names, as a means of protection from evil.

The scribes, and the jewellers and goldsmiths of Syria, have for centuries abundantly supplied, and perhaps encouraged, the demand for these lettered amulets and mystic charms; they still show much skill and taste in producing them, and "are diligent to make great variety." No Eastern parent would think his child safe for a moment without a protection of this kind.

Another very important occupation of the goldsmiths of Syria, of the olden time, was the manufacture of idols.

Idols of wood, overlaid with gold and silver, graven images, and "molten images of silver and gold, the work of men's hands," are frequently mentioned by the Hebrew prophets. In the seventeenth chapter of the Book of Judges it is related that a certain woman of Mount Ephraim took two hundred shekels of silver (about £125 10s.), and gave them to a founder, who made thereof a graven image, and a molten image, and they were set up in the house of her son Micah. Isaiah, speaking of idolaters, says—"They lavish gold out of the bag (purse), and weigh silver in the balance, and hire a goldsmith, and he maketh it a god; they fall down, yea, they worship."

I may here mention that the custom of making rings and other ornaments out of gold coins is very common in Syria. Oriental coins are preferred for this purpose, as there is not so much alloy in them as there is in European money. The coins

are carefully weighed and handed over to the goldsmith to be converted into the required ornament, which is weighed on completion.

Sometimes a goldsmith is hired, as of old, to work by the day at the house of his employer. He brings his charcoal stove and tongs, his blowpipe, and a few simple tools, and readily converts worn-out trinkets into new ones, and mounts gold coins, or transforms them into delicate filigree work.

Specimens of the gold and silver idols above referred to are naturally very rare; they were, no doubt, melted down and made into other objects when the form of worship was changed in the land. Bronze idols have been frequently found, however, and I have seen a bronze image of a bull which is said to have been worshipped in modern times by the Ansarians of Mount Lebanon.*

The little symbolical figures, and the "likenesses of things in heaven and things on earth," such as crescents, stars, golden frogs, hands and eyes, which are still worn as charms, are probably lingering relics of the idol worship which the great iconoclast Moses and Mohammed strove so earnestly to suppress.

There are no "image makers" in Syria now. I have met with some skilful sculptors of marble, stone, and wood, but I never remember to have seen a native carver or modeller of the human figure. The national religion has put a veto on the statuary's art, and it has effectually died out.

The Greek Church forbids the use of images in public or private worship, and the statues which adorn the Latin churches in Syria are invariably made in Europe—chiefly in Italy.

In the sacristy of the Church of the Holy Sepulchre I saw, a few years ago, three exquisitely carved boxwood figures, representing St. Ann, St. Francis, and St. Stanislaus. They were about one foot and a half in height, and were evidently Italian work of the sixteenth century. Statues of wood are rare in the East, but in almost every little Latin chapel in the country are figures of marble or of plaster-of-paris, which on fête days are decked with jewels and flowers, or tawdry tinsel finery.

Soon after my arrival at Haifa (where I resided for several years), I paid a visit to the beautiful convent on Mount Carmel with one of my friendly neighbours, a native of Syria, who had married a European merchant, and spoke French fluently.

When we entered the chapel of the convent, my companion drew my attention to a figure of the Virgin, and at the same time she exclaimed, with the most perfect naïveté—"Quel dommage! Our blessed Lady is *en déshabillé* to-day. You must see her on the Festival of the Annunciation, when she will wear all her jewels. I assure you the *trousseau* of our Lady of Carmel is superb; it is not surpassed by any in the country."

In the house of almost every Latin family of importance in Syria, a room is fitted up as a chapel during the month of May, and dedicated to the Virgin Mary.

The temporary chapel of my above-mentioned neighbour was always very carefully arranged, and the village curate occasionally chanted a rosary there.

The table which represented the altar

* My brother, H.M. Consul at Damascus, has lately become possessed of a very ancient and remarkable bronze idol, with the first commandment upon it in Hebrew characters. I have never heard of the existence of a similar one, and I cannot conceive in what spirit it could have been executed, or guess whether it was the work of a Jew or a Gentile.

was covered with muslin and lace. Vases of flowers and wax candles were placed on it, and in the midst of them stood a white plaster figure of the Virgin, adorned with all the jewellery which my friend possessed. The Parisian necklets, chains, bracelets, and pretty rosaries, besides a complete *parure* of Oriental coins and pearls, almost shrouded the statuette.

My friend told me that during the month of May she never wore any jewels; she lent them all to the "Queen of Heaven," she said.

However, on one occasion, on the twenty-fourth of May, she borrowed some of these jewels, to wear at a little *réveillon* given at the English Vice-Consulate, in honour of the Queen of England; and she explained to me that, as she had not made a vow on the subject, this was permissible, especially for such an occasion.

Some of the churches and convents of Syria and Palestine are very rich in early specimens of jewellery and goldsmith's

work, such as crosses, croziers, mitres, and buckles.

At the Church of the Holy Sepulchre, I saw and made a sketch of what was said to be the original badge of the Knights of the Holy Sepulchre, the one which was worn by Baldwin I. It is of silver. The large central cross is enriched with five rubies, and in the middle of each of the four small crosses the letters I.H.S. are engraved.

The chalices and patens used in the East are generally of European manufacture. Devotees in France and Spain and Italy have for centuries liberally supplied the Latin churches with plate, and Russia sends nearly all that is necessary for the Greek services.

In the Armenian, Maronite, and Syrian churches it is more usual to see specimens of Oriental workmanship. The Eastern Thurifers or censers are especially worthy of notice, and are generally of very good design.

The good-natured Armenian Patriarch

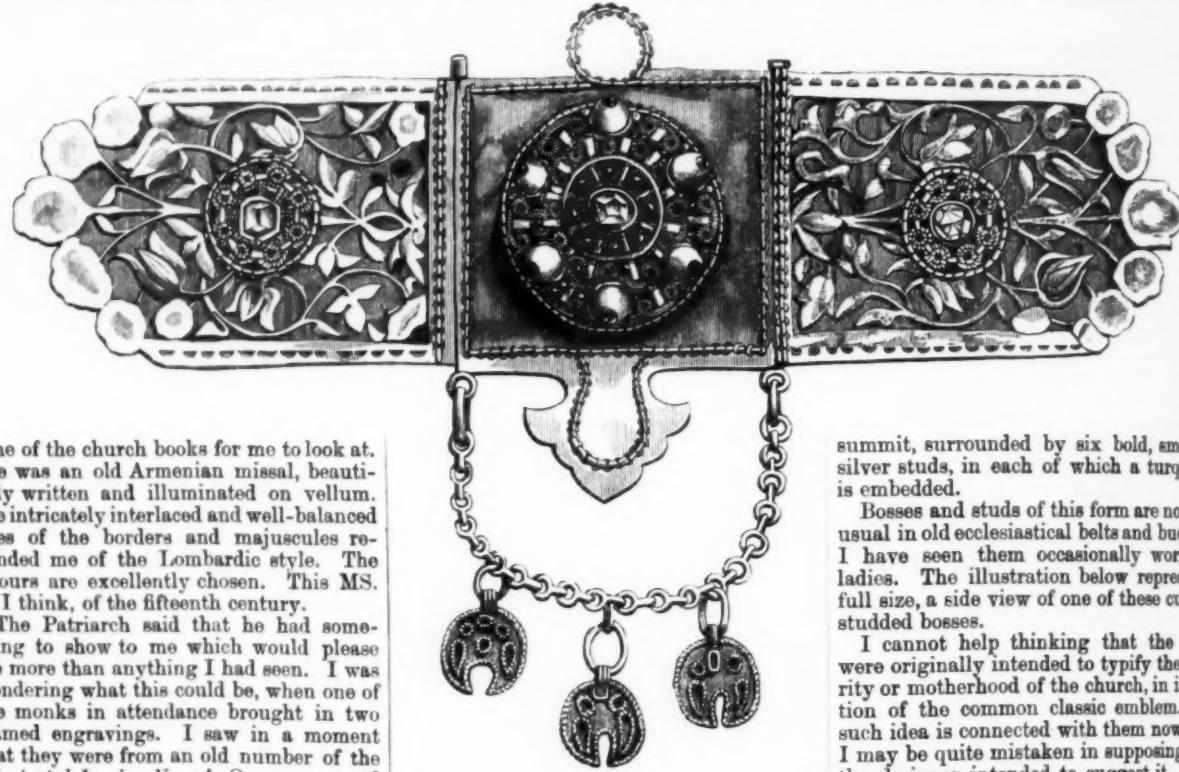
has more than once shown to me all the treasures of his beautiful convent on Mount Zion, including gold and silver cups and platters, tall silver candlesticks, curious rings and seals, and strings of ostrich eggs.

The Patriarch's crozier is very costly and brilliant. It consists of a heavy silver stick, surmounted by a gold ball with silver bands, and a silver cross—the emblem of the world—surrounded by four golden serpents studded with diamonds. From the globe rises a foliated crook of gold, enriched with precious stones.

The mitre for state occasions is richly wrought with gold and silver thread. A miniature painting of the Madonna, as Queen of Heaven, is introduced on one side, and there is a representation of the Ascension on the other.

An old pointed velvet cap, embroidered with pearls and gold, with a gold cross at the top, is in better taste.

After I had seen these things, the Patriarch kindly directed the attendant to bring



some of the church books for me to look at. One was an old Armenian missal, beautifully written and illuminated on vellum. The intricately interlaced and well-balanced lines of the borders and majuscules reminded me of the Lombardic style. The colours are excellently chosen. This MS. is, I think, of the fifteenth century.

The Patriarch said that he had something to show to me which would please me more than anything I had seen. I was wondering what this could be, when one of the monks in attendance brought in two framed engravings. I saw in a moment that they were from an old number of the *Illustrated London News*! One represented Queen Victoria in her state robes, and the other was a view of the Ministerial side of the House of Commons. These pictures adorned the Patriarch's private room, and he valued them highly.

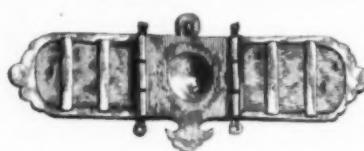
During my recent sojourn in Damascus,

summit, surrounded by six bold, smooth, silver studs, in each of which a turquoise is embedded.

Bosses and studs of this form are not unusual in old ecclesiastical belts and buckles. I have seen them occasionally worn by ladies. The illustration below represents, full size, a side view of one of these curious studded bosses.

I cannot help thinking that the studs were originally intended to typify the charity or motherhood of the church, in imitation of the common classic emblem. No such idea is connected with them now, and I may be quite mistaken in supposing that the designer intended to suggest it.

To the clumsy chain which hangs from this curious buckle three crescent-shaped ornaments are attached. The central one



I had frequent opportunities of seeing very beautiful church vestments and ornaments of native manufacture.

In the Eastern ecclesiastical dress, the buckle or fastening of the girdle seems to form a very important item.* I saw a

great variety of them. The one introduced above is, I think, the oldest I met with. It is so large that it might almost be dignified by the name of breastplate. The engraving only represents a third of its real size.

It is of silver, and was evidently gilt all over originally; but time has long since worn away the gilding from the bosses and edges, and other prominent parts. The effect thus accidentally produced is really very good. It reminds me of the words in the Song of Songs, "We will make thee borders (bands) of gold, with studs of silver."

It will be perceived that this buckle is composed of three distinct parts, which are connected together by means of hinges. It is easily unfastened by removing one of the hinge pins. The small engraving of the back of the buckle, in the first column, illustrates this, and shows the metal straps intended to secure the leather band.

The ornament in the centre of the middle compartment consists of a perforated hemispherical boss, with a large ruby at the



has upon it a coral stud, the one to the left an emerald, and the other a sapphire.

The bosses in the middle of the two outer divisions are enriched with emeralds.

The next belt ornament is of an entirely different character. It was made in the Lebanon, and would be quite suitable for reproduction and use in this country. The engraving in the next page shows the full size of the original. I saw it about two

* In the year A.D. 856, Mutawakkil, the 10th Caliph of the Abbasides, ordered all Christians to wear a leather girdle, as a badge of their profession—whence Christians of Syria and Mesopotamia have been called *Christians of the Girdle*. No law of the kind is in force now, but priests of the Eastern churches.

years ago, worn by a Greek Catholic monk named Marcus, a native of Mount Lebanon.

I was staying at Baalbec at the time, alone, at the house of a native Maronite family. The fact of my being there was soon noised abroad. Curiosity, as well as kindly feeling, induced people of all classes, Moslems as well as Christians, to come to see me daily; and I was invited, I think, to every house and hut in the village.

Among my most frequent visitors were several dignitaries of the Greek church—for Baalbec is the residence of a Greek bishop. Sometimes the Maronite priest

and schoolmaster would come for a chat; and Marcus the monk came daily, to ask questions about London and Paris, and about the religion of the English people. They were all natives of Syria, and were men of singular credulity and limited education; but they were very kind-hearted, and seemed generally to have a good moral influence over the few families they severally governed. They sat patiently while I took their portraits, and seemed pleased that I should thus keep them in remembrance.

Marcus kindly took off his black leather



belt, that I might take rubbings of the two silver ornaments upon it. They very nearly

resembled each other, so only one is engraved here. The small sketch, below, of a



plainer belt, made on the same principle, will explain the nature of the fastening, and show how the above ornament was applied.

This is a very convenient kind of girdle, as it can be tightened and loosened to any degree very readily, by means of the cord which is passed two or three times through the silver rings. The cord is generally made of narrow strips of leather, neatly and firmly plaited.

The other priests wore leather belts, fastened with metal clasps of various kinds; and I made sketches of all of them.

Often, when my clerical friends retired, I found that a little group of Moslem women were waiting to come in to the guest-chamber, which was forbidden ground to them while any men, Moslem or Christian, remained there.

My visitors generally came arrayed in fine-day dresses, and decked with all their jewels, some of which were exceedingly quaint and curious, and different from any I had ever seen elsewhere.

I was especially attracted by a lively old Moslem lady, who told me that she had never been more than twelve miles away from Baalbec, and that her ancestors had dwelt there from time immemorial. She showed me several Roman and Greek coins, and some intaglios, which had been found in the neighbourhood, many years ago, by her children.

Her crimson *turbāh* was almost concealed by broad folds of dark-blue crape, to which numerous ornaments were fastened. The most important one was worn over the forehead, and consisted of a large clear crystal boss, surrounded by rays of gold. Each ray resembled a long, pointed, spiral shell. On the under surface of the crystal some signs and talismanic figures are scratched or engraved. She assured me that this jewel was as old as the time of Solomon!

The accompanying talisman, of triangular form, was worn on the left side of the head-dress, attached to the folds of crape by means of a sharply-pointed hook. The engraving in the next column shows the exact size of the ornament. It is of pure gold, enriched with five turquoise. From each of the five rings are suspended

three old gold Turkish coins, less in diameter than half-sovereigns. Strings of pearls, a small bunch of everlasting flowers, and a sprig of sweet basil are fastened on the other side of this curious head-gear.

The old lady wore a heavy silver chain, which was passed over her right shoulder and under her left arm; to this were attached three tubular silver boxes containing invocations and charms. A lump of alum, pierced through the middle, was threaded upon the chain to protect the wearer from evil influences.

She carried, just within the bosom of her



open dress, a small looking-glass, mounted in a silver-gilt case, with a sliding lid to protect the glass; a prayer and a perpetual almanac are engraved on the inside of the lid. I thought that it was a very thin snuff-box when she first handed it to me, for I had seen some of the old ladies of Baalbec taking scented snuff, "to brighten their eyes," as they said.

The next illustration, drawn full size, is also from a Baalbec trousseau. I saw it worn by an exceedingly beautiful young Maronite woman. It is the centre-piece

of a gold necklace, formed of lozenge-shaped plates of gold, enriched with ornaments of high and low relief alternately. No precious stones are introduced; but the effect of the whole is exceedingly rich and elegant. The back of the centre-piece is as carefully finished as the front, as the engraving will show.

I subsequently saw several necklaces of similar design, but not one so well carried out. They reminded me of some of the



jewels introduced in the sculptured tablets found at Nineveh.*

Mr. Gosse, in his "Assyria Restored from her Monuments," says, on page 474, speaking of Assyrian jewellery:—" Necklaces were worn by the king, priests, and high officers in the early period. Little variety existed in their form. They consisted of lozenge-shaped gems, or perhaps coloured glasses, strung in one, two, or three series, alternating with gold beads. As sculpture can in general give only the forms of the objects which it represents, our judgment concerning the materials of which those objects were composed must almost always be more or less hypothetical."

As the jewellery which is worn in the present day in Syria is nearly all either



old, or mainly founded on old designs, it may help us to form some idea of the ornaments once worn in the palaces and temples of Nineveh and Babylon, and to show us how, in one respect at least, to interpret rightly the old stone tablets of Assyria.

MARY ELIZA ROGERS.

(To be continued.)

* [I am extremely pleased to be able to inform my readers that Mr. Arthur Sangster, of 19, Cockspur Street, Pall Mall, is making a very careful copy, in gold, of the Baalbec necklace. I recommend every one who takes an interest in Oriental Art to endeavour to see it. The engravings, though beautifully executed, scarcely convey an idea of the delicacy and elegant simplicity of the original, whereas Mr. Sangster's work will be a *fac-simile*.—M. E. R.]

SELECTED PICTURES.

FROM THE COLLECTION OF C. J. NORTHCOTE,
ESQ.

VENICE—THE ARRIVAL

E. W. Cooke, R.A., Painter. C. Cusen, Engraver.

THE "arrival" which Mr. Cooke has made the subject of his picture is that of Otho I., Ex-King of Greece, when compelled to leave the country that had elected him to its sovereignty when little more than a boy: he was about the age of seventeen at the time of his being called upon to undertake the arduous task of ruling over the newly constituted kingdom of Greece. The young monarch, brother to the late King of Bavaria, Maximilian II., entered upon his regal duties in 1833, but had neither the spirit nor the ability to bring into subjection the discordant elements which had for a long course of years prevailed in the country, and after a lengthened period of political intrigues, factions, disputes, opposition of every kind, and social brigandage, a revolution broke out, and the king, with his queen, the Princess Mary of Oldenburg, had no other course open to him than to leave the Greeks to their fate. The royal pair embarked on board the English war-ship "Scylla," commanded by Capt. Rowley Lambert, and arrived at Venice on the 29th of October, 1862.

The vessel has dropped one of her bow-anchors, and is receiving the salute of a man-of-war, probably Austrian, which is gaily dressed out with flags of all nations, and has manned her yards in honour of the distinguished refugees. The water seen in the picture is that "arm" of the Adriatic, running between Venice and the low shore, known as the Lido; the latter is a spot familiar to those acquainted with the life of Lord Byron as the place where he used to take his daily rides when in Venice, and where he desired to be buried. The building seen on it is the hospital of San-Servolo—to the right. On the left is that part of the city known as the Ripa de Schiavoni, extending to the Giardino Publico, the public garden—if that can be properly called a garden which boasts of little more than straight walks and dwarfish trees.

No city in the world has been so fruitful of subjects for the painter, from Canaletto down to our own time, as Venice. British artists, especially, have made her ruined places and general picturesque architecture so familiar to us, that thousands who have never visited the place know it, or seem to know it, quite as well as those who have. Canaletto's pictures of Venice, painted with the accuracy of the photographic camera, are to be found among us by hundreds, either originals or good copies—for a few years ago there was a "Canaletto manufactory" in existence in a house not a dozen miles from London. Turner represented her with a poet's eye, and a pencil dipped in the colours of the rainbow; D. Roberts, Prout, Harding, and others of the "illustrious dead," belonged to the naturalistic school, yet produced works of real beauty and artistic value out of the faded glories of the once regal "Queen of the Adriatic;" and at the present time, Mr. Cooke, with many other painters, great or small, yet find that her picturesque wealth is not exhausted, and that it may be turned to profitable account. "The Arrival," which was exhibited at the British Institution, shows that the artist can deal with a scene of marine quietude as skilfully as he treats a fleet of Dutch "pincks," or other vessels, during a gale in the Northern Seas.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A statue of Lord Clyde, the work of Mr. J. Foley, R.A., has recently been erected here: it stands in George Square, near that of Flaxman's Sir John Moore, and shows the figure in a military undress, erect, and with the left foot advanced. The left hand, grasping a telescope, rests on the stump of a palm-tree, in allusion to his eastern campaigns: while the right falls down by his side, holding a kind of velvet cap encircled with an Indian veil. It is a fine, manly work, that contrasts most favourably with the London statue of the old warrior in Carlton Gardens. The work is the result of public subscriptions by the inhabitants of Glasgow.

BIRMINGHAM.—The Town Council has granted a site for a statue of James Watt. The sculptor to whom the work is to be assigned has not yet been mentioned.—A selection of art-manufactures from the South Kensington Museum was opened last month in the Fine-Art Gallery, Ratcliff Place: it is intended chiefly for the benefit of the students in the Birmingham School of Design. A notice of it appears in another page.

BRIDPORT.—The School of Art in this place is conducted by Mr. D. Campbell, who superintends also that at Dorchester. The second session has commenced, when the prizes gained in the last session were distributed in the presence of a large number of visitors, in the lecture-hall of the Literary and Scientific Institute, the walls of which were decorated with the most meritorious works of the students.

CARLISLE.—Mr. Foley, R.A., is to be the sculptor of the memorial statue of the late Earl of Carlisle, to be erected by public subscription of inhabitants of the city. Mr. Foley is already engaged on a similar work for Dublin.

DURHAM.—A portrait of Dr. Waddington, Dean of Durham, has been presented to him by the artisans of the city, in acknowledgment of his great liberality to the funds of the County Hospital. The picture was painted by Mr. C. Burlison, a local artist of good repute.

DORCHESTER.—The pupils of the School of Art in this town have received the prizes awarded to them. It was the first meeting of the friends and supporters of this newly-formed institution, and a goodly company gathered on the occasion. The prize-drawings were hung on the walls, and proved a source of interest to the visitors. Mr. D. Campbell, master of the school, said there were very few of the students, possibly none, who fell short of the average; while there were many whose talents raised them above mediocrity.

NORWICH.—The Exhibition of Modern Works of Art, which opened simultaneously with the recent meeting of the British Association, shows a catalogue of upwards of 360 pictures and drawings contributed. Among the names of artists most familiar to us are those of C. A. Duval, W. M. Hay, E. Gill, T. Davidson, Holyoake, Jutsum, Bouvier, Barwell, Waite, Girardot, Hemsley, Runciman, J. Danby, Grönland, De Fleury, Noble, E. Hayes, Niemann, W. Bromley, E. Opie, J. J. Wilson, J. Callow, Worrall, E. P. Brandard, W. Gale, and a few others. The list is certainly not a high-class one, but it is not easy to get our best artists to send pictures into the provinces, unless it be to Birmingham and Manchester, at both of which places exhibitions were opened last month. We are reminded by a quotation from our own pages of many years back, printed on the front page of the catalogue, that the first Society of Artists established out of London was in Norwich, and the first Provincial Exhibition took place in that city. The practice has fallen into disuse for some time past; now it has been revived, we trust it will grow and flourish. The gentlemen who have been foremost in replanting the ground deserve all credit for their exertions, which, it is to be hoped, will prove successful in their results.

NOTTINGHAM.—The result of the last annual competition for prizes by the students of the Schools of Art in the United Kingdom has given great prominence to the Nottingham School,

which carried off ten out of the eighty prizes awarded; namely, one gold medal—awarded to George Broadhead for designs for lace curtains; one silver medal—to H. Wilson Foster, for a drawing from the antique; six bronze medals, and two Queen's prizes, of books. With the exception of the South Kensington School, which has special advantages over all others, no institution of this kind has ever been so successful.

WOLVERHAMPTON.—It is proposed to hold a Fine Arts and Industrial Exhibition in this town during the summer of next year. The profits derived from it to be applied in aid of the funds of the School of Art, and the South Staffordshire Educational Association. The Earl of Lichfield has accepted the office of chairman, and a number of influential noblemen and gentlemen are named as vice-presidents. A guarantee fund of at least £2,000 is forming. The list of those who have already guaranteed is very promising and satisfactory. The number and character of those who have already intimated their intention of becoming exhibitors promises that the exhibition will be one of no ordinary character.

ART IN CONTINENTAL STATES.

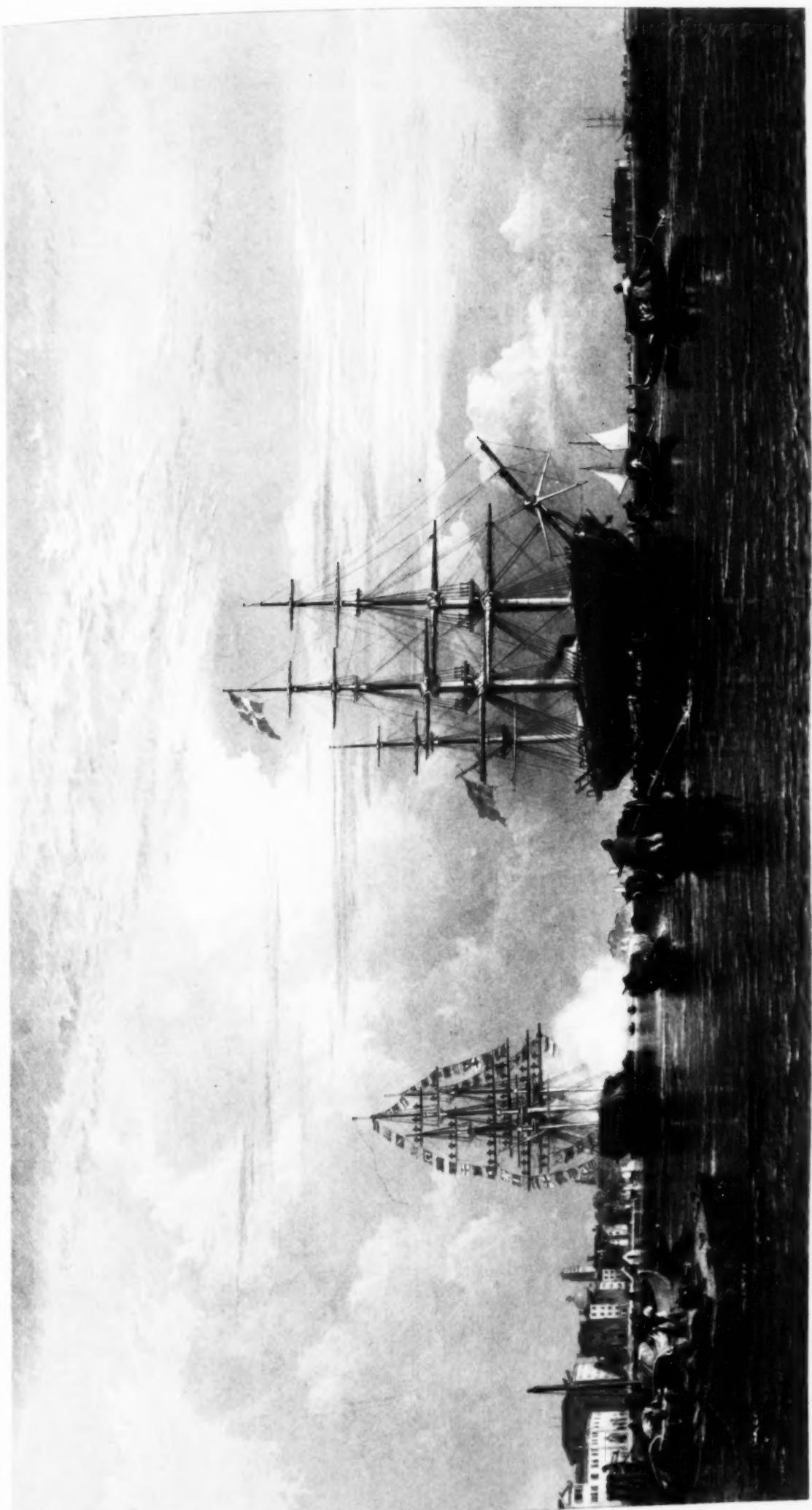
PARIS.—Decorations of the Legion of Honour have recently been conferred on the following painters, sculptors, and architects:—Commander, M. Duban, architect; Officers, MM. Hesse, painter, and Clerget, architect; Chevaliers, C. Nanteuil, Brisset, Anastasi, F. Millet, N. Boucoiran, Dauban, Verlat (Belgian), Pasini (Italian), painters; Cabet and Daumas, sculptors; De Mérindol, Debressenne, and Verel, architects; J. J. Laurens, lithographer; Oury, decorator; and Roussel, an artist employed in the Imperial manufactory, Sèvres.—The "grand prize of Rome" for 1868 has been conferred upon the following students:—E. T. Blanchard, pupil of Picot and Cabanel, for painting; E. A. Noël, pupil of Cavalier and Luqueme, for sculpture; M. J. A. Mercié, pupil of Jouffroy and Falguière, also for sculpture; C. A. Leclerc, pupil of Questal, for architecture; and C. A. Walther, pupil of Henrique, Gérôme, and Martinet, for engraving.—It has been stated in some of the public journals that the portraits of the Sovereigns of France, and of the architects and artists who had co-operated in erecting and adorning the Louvre, in number twenty-five or thirty, and executed in Gobelin tapestry, have been removed from their frames and sent back to the manufactory to be, if possible, repaired, as they have been greatly moth-eaten. This statement is not correct: the fact is, that to enable the workmen to proceed with the cleaning and restoring the Apollo Gallery, in which the tapestries hang, the latter were taken down to be brushed, and cleaned up: two of them were found to require some slight repairs, which occupied only a few hours, and, we believe, did not necessitate their removal from the Louvre. They cost originally 200,000 francs, and have been fixed on panels in the Apollo Gallery for the last two or three years.—Two rooms in the *École des Beaux Arts* have recently been set apart for the reception of the whole of the works, both painting and sculpture, which, since the year 1790, secured for the respective artists and pupils the *Grand Prix de Rome*.

GRENOBLE.—A statue of Napoleon I. has recently been placed in the Place d'Armes, and inaugurated in the presence of a large concourse of military and inhabitants of the city.

LIEGE.—An equestrian statue of Charlemagne, by M. Jehotte, has been lately erected in this city.

STOCKHOLM.—A statue of Charles XII., the work of the sculptor Molin, is about to be erected in this city, on the 30th of November, the one hundred and fiftieth anniversary of the monarch's death.

TOURNAU.—A marble statue of Greuze, the painter, has been placed in this, his native town. It is by M. Rougelet, who, singularly enough, was born in the identical house in which Greuze was also born in 1726.



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THE
ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER IX.—THE ARMORIAL INSIGNIA BORNE
BY THE SOVEREIGNS, PRINCES, AND PRIN-
CESSES OF THE HOUSE OF LANCASTER, AND
BY THEIR CONSORTS. A.D. 1386—1472.

BADGE OF LANCASTER.

THE assumption of the ancient Royal Insignia of France, the azure shield *semé* of golden fleurs-de-lys, by EDWARD III., was naturally regarded by the French Sovereigns with indignant jealousy; and it may be readily supposed that they would be anxious to give a public expression to that sentiment in a manner which should be both emphatic and significant. Accordingly, about the year 1365, CHARLES V. of France, evidently with a view to distinguish between his own Royal Arms and the ancient ensigns that had been quartered by the English claimants of his Crown, reduced the number of his *fleurs-de-lys* to *three* only. Thus the French King retained the ancient insignia, but he bore them under altered conditions. In England, we distinguish this modification of the French Shield, which is charged with only *three golden fleurs-de-lys on an azure field*, as *FRANCE MODERN*; while the earlier Shield, *semé de lys*, bears the appropriate title of *FRANCE ANCIENT*. I have placed the two Shields here together for comparison. Very shortly after his accession to the



Fig. 64 (repeated). FRANCE ANCIENT.



Fig. 77. FRANCE MODERN.

English Crown, HENRY IV. followed the example of the French King; and from that time, as long as the French insignia were marshalled upon the Royal Shield of England, *France Modern* continued to supersede *France Ancient*.

It will be observed that all the Sovereigns of the Houses of LANCASTER, YORK, and TUDOR bore the same quartered Royal Shield of EDWARD III., without any change whatever (the adoption of *France Modern* in the marshalling

being regarded as simply a necessary modification, and not as a change); thereby indicating that all alike claimed to reign by the same right, as heirs of EDWARD III. As a matter of course, the Princes of these Houses bore the same Arms, with due difference.

XXIX. HENRY IV.; A.D. 1399—1412. Before his accession, HENRY "of Bolingbroke," the only son of JOHN "of Ghent" and BLANCHE of Lancaster (born in 1366), was created Earl of DERBY in 1386; on his marriage shortly after, in right of his wife he became Earl of HEREFORD; in 1397 he was created Duke of HEREFORD; and, February 3rd, 1399, on the death of his father, he became also Duke of LANCASTER.

ARMS, before his accession: *Lancaster*—that is, *England with a label of France*: also, between February 3 (the date of his father's death) and September 30, 1399 (the date of his own accession), *France Ancient and England quarterly, with a label of five points per pale of Brittany and of France* (Fig. 78); that is, this label impales his father's label with his own, and it has either the *three dexter points ermine and the two sinister points azure charged with golden fleurs-de-lys*, or the *two dexter points ermine and the three sinister points with the fleurs-de-lys*. This Shield is represented upon the Monument to EDMUND, first Duke of YORK, son of EDWARD III., at King's Langley in Hertfordshire. Upon a very re-



Fig. 78. AT KING'S Langley, HERTFORDSHIRE.

markable Seal of Prince HENRY, certainly used by him between February 3 and September 30, 1399, his Shield marshals his Arms with the label given in Fig. 78, impaled by the Arms of the Confessor differenced by a label of three points; and these two Coats, each having its own label, thus impaled, occupy the dexter half of this Shield; and they impale *Bohun*, which occupies the whole of the sinister half. This Shield will be clearly understood from the accompanying diagram, Fig. 79. Above this

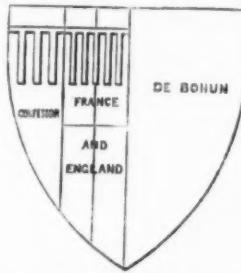


Fig. 79. DIAGRAM OF SHIELD OF HENRY IV., AS DUKE OF LANCASTER.

Shield, upon the Seal, is the lion crest (Fig. 60, here repeated), the lion differenced with the



Fig. 60. CREST OF HENRY IV.

label of the Prince: and on either side of the Shield is a large Ostrich Feather, about which a ribbon (or garter) is curiously entwined, and on this ribbon is the word *SOVEREYNE*, Henry's motto.

ARMS, after his accession: till about 1404,—*France Ancient and England quarterly*; and, after about 1404,—*France Modern and England quarterly*, as in Fig. 77.

CREST: Fig. 60; but, before his accession, with his *label*.

BADGES: an ostrich feather; the monogram *SS*; a crescent; a fox's tail; a stock or stump of a tree; an ermine or genet; a crowned eagle; a crowned panther; an eagle displayed; a columbine flower; the Lancastrian red rose; and the white swan of the *De Bohuns*.

MOTTO: *SOVEREYNE*. The letter *S*, probably intended to be regarded as the Initial of this Motto, was repeated so as to form, or to cover, a collar, thence entitled a "Collar of *SS*," which was assumed and worn as their distinctive device by the members of the House of Lancaster, and by their adherents and partisans. This Collar is represented in Fig. 80.



Fig. 80. LANCASTRIAN COLLAR OF SS.

The Crown, which is represented with elaborate care upon the head of the effigy of HENRY IV., on his monument in Canterbury Cathedral, is truly magnificent. The richly-jewelled circlet is heightened by eight conventional strawberry-leaves, and as many fleurs-de-lys, the whole alternating with sixteen small groups of pearls, three in each. This sculptured image of that "golden care" which was the one aim of Henry of Lancaster, may be supposed to be a faithful representation of the splendid "Harry Crown," broken up and employed as security for the loan required by HENRY V. when he was about to embark on his expedition to France, and of which the costly fragments were redeemed in the eighth and ninth years of Henry VI. Examples: Seals; Monument at Canterbury.

AS SUPPORTERS, a lion and an antelope, and also an antelope and a swan have been assigned to HENRY IV., but with uncertain authority.

2. MARY *de Bohun*, first wife of HENRY IV. and mother of all his children, died while her husband was yet Earl of DERBY and HEREFORD, A.D. 1394; she was younger daughter and co-heiress of the last Earl of HEREFORD, ESSEX, and NORTHAMPTON, of the House of *de Bohun*. ARMS: *de Bohun*, Fig. 49; and *de Bohun* impaled by Lancaster.

3. JOANNE of Navarre, second wife and only QUEEN of HENRY IV.; daughter of CHARLES II., King of NAVARRE and Count of EUREUX; widow of JOHN Count de MONTFORT: married to the King, 1403; died, 1437. ARMS: Quarterly; first and fourth, *azur*, three *fleurs-de-lys* *or*, over all a bendlet *componée* *argent* and *gules*,—for Eureux; second and third, *gules* a cross, *saltire* and *ore* of chains all linked together *or*,—for Navarre, as in Fig. 29. Impaled with the Royal Shield of HENRY IV. BADGE and MOTTO: a *Genet* or *ermine* collared and chained, with the motto *A TEMPERANCE*. The whole blazoned on the monument of the King and Queen at Canterbury.

XXX. HENRY V.; A.D. 1412—1422; eldest son of HENRY IV. ARMS: as PRINCE OF WALES, Duke of CORNWALL, and Earl of CHESTER (1400),—*France Ancient*; but, about 1404, *France Modern and England quarterly*, with a silver label. These Arms, with *France Modern*, the shield ensigned with helm, chapeau, and lion crest (the lion with a silver label), and having on either side an ostrich feather held by a swan, appear on a Seal of the Prince. ARMS: as KING, *France Modern and England quarterly*; also impaling *France Modern*, for his Queen. CREST: Fig. 60.

BADGES: an ostrich feather; a chained antelope; a chained white swan; a fire-beacon. These Badges are sometimes grouped together, as they are in the monumental Chantry of HENRY V. at Westminster.

* Continued from page 178.

SUPPORTERS: a lion and an antelope, but still without certain authority.

HENRY V. wore an open Crown, like his predecessors; and he also, for the first time, introduced two arches rising above the circlet, intersecting each other, and, at their intersection, supporting a mound and cross pâche. From this reign, except during the reign of EDWARD IV., the royal circlet is always heightened with crosses pâche and fleur-de-lys.

2. CATHERINE of France, QUEEN of HENRY V.; youngest daughter of CHARLES VI., KING of FRANCE; born, 1400; married, 1420; died, 1437. ARMS: France Modern; also impaled by the Royal Arms of HENRY V.

After the death of the King, Queen CATHERINE married OWEN TUDOR, to which marriage I shall refer more fully in Chapter XII. On her Seal she displays a shield of F. Modern and E., impaling F. Modern, ensigned with a very large open crown, and supported by two wolves; the field of the Seal is diapered with the plantagenista.

XXXI. THOMAS of Lancaster, K.G.; second son of HENRY IV.; created Duke of CLARENCE and Earl of ALBEMARLE, 1412; killed, 1420, without issue. ARMS: France Modern and England quarterly, with a label ermine, charged on each point with a canton gules; also impaling Holland of Kent. See his Garter-Plate at Windsor. CREST: Fig. 60, with his own label. BADGE: an ostrich feather.

2. MARGARET HOLLAND, wife of THOMAS, Duke of CLARENCE; daughter of THOMAS HOLLAND, Earl of KENT; widow of JOHN BEAUFORT, Earl of SOMERSET. ARMS: England within a bordure argent, for Holland of Kent.

XXXII. JOHN of Lancaster, K.G.; third son of HENRY IV.; in 1414, created Duke of BEDFORD and Earl of KENDAL; in 1427, REGENT of FRANCE, Duke of ANJOU and ALENCON, and Earl of MAYENNE and RICHMOND; died, without issue, 1435. ARMS: France Modern and England quarterly, with a label of five points per pale of Brittany and of France; these are the Arms that had been borne by his father in 1399, and which are blazoned in Fig. 77. CREST: No. 60, with his own label. SUPPORTERS: two antelopes. He bore, as his BADGE, the ostrich feather encircled with a ribbon. See Seal, Monument at King's Langley, &c. He impaled the arms of his two wives.

2. ANNE of Burgundy, first wife of JOHN, Duke of BEDFORD; daughter of JOHN, Duke of BURGUNDY; married, 1423; died, 1432. ARMS: Quarterly; first and fourth, France Modern; within a bordure componée argent and gules, for Burgundy Modern; second and third, bendy of six or and azur, within a bordure gules, for Burgundy Ancient; over all, in an escutcheon of pretence, or, a lion rampant sable, for Flanders. Impaled by the Arms of her husband. She had no issue.

3. JAQUETTA of Luxembourg, second wife of JOHN, Duke of BEDFORD; daughter of PETER, Count of ST. PAUL; died, 1472. ARMS: Quarterly; first and fourth, argent, a lion rampant, queue fourchée gules, crowned or, for Luxembourg; second and third, gules, a star of twelve points argent. Impaled by the arms of her husband.

This lady, after the death of Duke JOHN, married Sir RICH. WIDVILLE, and was mother of the Queen of EDWARD IV., and of other children.

XXXIII. HUMPHREY of Lancaster, K.G., fourth son of HENRY IV.; in 1414, created Duke of GLOUCESTER and Earl of PEMBROKE; also, in right of his first wife, he bore the titles of Earl of HAINAUT, HOLLAND, and ZEALAND; murdered, 1446. ARMS: France Modern and England within a bordure argent. Impaling the Arms of his two wives. His Shield of Arms is many times repeated upon his Monument in the Abbey Church of St. Albans, at St. Albans. CREST: Fig. 60, with a silver collar. SUPPORTERS: two antelopes chained. BADGE: an ostrich feather. He had no issue.

2. JAQUELINE of Bavaria, first wife of HUMPHREY, Duke of GLOUCESTER; daughter and heiress of WILLIAM, Duke of BAVARIA, Count of HAINAUT, HOLLAND, &c.; died, 1435. ARMS: Quarterly; first and fourth, grand quarters,

paly bendy argent and azur, for Bavaria; second and third, grand quarters, quarterly Hainault and Holland. Impaled by the Arms of her husband.

3. ELEANOR de COBHAM, second wife of HUMPHREY Duke of GLOUCESTER; daughter of REGINALD Lord COBHAM of Sterborough. ARMS: gules, or a chevron or three estoiles sable, for Cobham of Sterborough. Impaled by the Arms of her husband.

XXXIV. BLANCHE of Lancaster, elder daughter of King HENRY IV.; married, first, in 1402, to LOUIS, Duke of BAVARIA; secondly, to the King of ARRAGON; and, thirdly, to the Duke de BARR; she had no issue. ARMS: Lancaster, impaling those of her several husbands.

2. PHILIPPA of Lancaster, younger daughter of King HENRY IV.; married, in 1405, to JOHN KING of DENMARK and NORWAY. ARMS: Quarterly; first and fourth, or, semée of hearts gules, three lions passant in pale, azur, for Denmark; second and third, gules, a lion rampant crowned or, sustaining a battle-axe argent, for Norway. Impaling Lancaster. She left no issue.

The armorial ensigns of Denmark will again come under our consideration in my concluding Chapter, when I am blazoning the Arms of H.R.H. The PRINCESS OF WALES.

XXXV. HENRY VI.; A.D. 1422—1472; the only child of HENRY V. ARMS: France Modern and England quarterly. In the south porch of Gloucester Cathedral, built 1420—1437, is a Shield with England in the first and fourth quarters. CREST: Fig. 60. CROWN with three intersecting arches. SUPPORTERS: two antelopes argent; sometimes the dexter, a lion; the sinister, an antelope or panther. BADGES: a chained antelope; a spotted panther; two ostrich feathers in saltire. MOTTO: for the first time, the ancient royal war-cry of England—DIEU ET MON DROIT—was assumed as a regular Motto, by HENRY VI. The Great Seal of HENRY VI. differs from all the other Great Seals. It is without the mounted and armed effigy; but it bears both a Shield of France Modern only, and also the quartered shield of the two kingdoms. This Seal is rather a French Royal Seal than an English one.

HENRY VI. impaled the Arms of his Queen.

2. MARGARET of Anjou, QUEEN of HENRY VI.; daughter of René, Count of Anjou, titular King of JERUSALEM, SICILY, ARRAGON, &c.; married, 1445. ARMS: Quarterly of six: 1. Barry of eight argent and gules, for Hungary; 2. France Ancient, with a label of three points gules, for Naples; 3. Argent, a cross potent between four plain crosses or, for Jerusalem; 4. France Ancient within a bordure gules, for Anjou; 5. De Barre (Fig. 46); 6. Or, on a bend gules three eaglets displayed argent, for Lorraine. Impaled by the Royal Arms of HENRY VI.

XXXVI. EDWARD of Lancaster, K.G., only child of HENRY VI.; born, 1453; created PRINCE of WALES, 1454; also Duke of CORNWALL and Earl of CHESTER; murdered, 1460. Without issue. ARMS: France Modern and England quarterly, with a silver label of three points. CREST: Fig. 60, with the silver label. Upon his Seal, his Shield is placed between two ostrich feathers, and above is the chained white swan of the De BOHUNs. He is also said to have borne an antelope and a swan, as SUPPORTERS.

2. ANNE NEVILLE, wife of Prince EDWARD; daughter of RICHARD NEVILLE, Earl of WARWICK, the "King Maker;" married, 1470. ARMS: argent, a saltire gules; a label of three points componée of the first and azur. The label thus componée argent and azur was assumed by that branch of the great house of Neville, to which passed the equally great Earldom of Warwick, in commemoration of the alliances between the Nevilles and the Beauforts (see chap. xi., 1, 3, 4); and the Beauforts themselves differenced their Shield of France and England with a bordure componée of these same tinctures, because silver and blue were the Lancastrian colours.

This lady afterwards became the QUEEN of RICHARD III. (see chap. x., xlvi., 2).

CHAPTER X.—THE ARMORIAL IN SIGNIA BORNE BY THE SOVEREIGNS, PRINCES, AND PRINCESSES OF THE HOUSE OF YORK, AND BY THEIR CONSORTS. A.D. 1390—1541.



BADGE OF YORK.

All the Sovereigns of the House of York bore the same quartered Royal Shield of EDWARD III.; and also by all the Yorkist Princes and Princesses the same Arms were borne, with some difference.

In chap. vii., sec. xxiii., I have blazoned the Arms and other insignia of EDMOND "of Langley," the fifth son of KING EDWARD III., who was created the first DUKE OF YORK and EARL OF CAMBRIDGE. This Prince thus was the Founder of the House of York.

XXXVII. EDWARD of York, K.G., eldest son of Prince EDMOND "of Langley;" created Earl of RUTLAND, 1390; Duke of ALBEMARLE, 1398; second Duke of YORK, 1402; killed at Agincourt, 1415. ARMS: before 1402, France Ancient and England quarterly, with a label of Castile, Fig. 55 (repeated here). He appears at

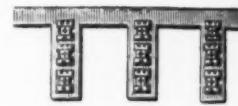


Fig. 55. LABEL OF CASTILE.

this same period also to have differed with a label per pale of Castile and Leon; and also with a label per pale of York and Castile. The label of York (Fig. 81) is silver, and charged on each point with three torteaux (red roundels); and a

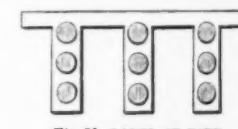


Fig. 81. LABEL OF YORK.

label of Leon is silver, with three red lions on each point. After 1402, this Prince bore, first, with France Ancient, and, afterwards, with France Modern, quarterly with England, the label of York only, as in Fig. 81. CREST: Fig. 60, with the Prince's own label. On his Seal, the achievement of arms is marshalled between two ostrich feathers. He impaled the Arms of his wife; examples at Canterbury. Without issue.

2. PHILIPPA MOHUN, wife of EDWARD, second Duke of YORK; daughter of JOHN, Lord MOHUN of Dunster. ARMS: or, a cross engrailed sable. Impaled by the Arms of her husband, and blazoned on her monument in Westminster Abbey. This lady married, secondly, Sir Walter Fitz Walter.

XXXVIII. RICHARD "of Coningsburgh," second son of Prince EDMOND "of Langley," second Earl of Cambridge, 1413; executed, 1415. ARMS: before 1402, France Ancient and England quarterly, within a bordure of Leon—a silver bordure charged with lions rampant gules, in commemoration of his mother, as were his elder brother's labels. After 1402, he added the label of York within his bordure; and eventually he changed France Ancient for France Modern. Examples at Canterbury, and Seals. He impaled the arms of his two wives.

2. ANNE MORTIMER, first wife of RICHARD "of Coningsburgh;" daughter, and eventually sole heiress of ROGER MORTIMER, Earl of MARCH (who, as heir to LIONEL, Duke of CLARENCE, was rightful heir to the Crown of England; see chap. viii., sect. xxvii.), and therefore by right Queen Regnant of England. ARMS: Mortimer and De Burgh quarterly, Figs. 76 and 63.

3. MAUD CLIFFORD, second wife of RICHARD "of Coningsburgh;" daughter of THOMAS, Lord CLIFFORD. ARMS: chequèe or and azur, a fess

gules. This lady married, secondly, JOHN, Lord LATIMER.

4. CONSTANCE of York, only daughter of Prince EDMOND of Langley, married to THOMAS LE DESPENCER, Earl of GLOUCESTER. ARMS: *France and England quarterly, with a label of York, impaled by the quartered coat of her husband: this is, first and fourth, De Clare, Fig. 47; second and third, Despencer—quarterly argent and gules, the second and third quarters frettée or, over all a bend sable.*

XXXIX. RICHARD of York, K.G., only son of RICHARD "of Coningsburgh" and of ANNE MORTIMER his wife; in 1426, third Duke of YORK, and Earl of CAMBRIDGE and RUTLAND, having, in 1424, succeeded his mother's brother as Earl of MARCH and ULSTER; in 1435, REGENT of FRANCE; killed at Wakefield, Dec. 31, 1460. ARMS: *France Modern and England with the label of York.* He bore the Royal CREST, like the other Princes of both the rival Houses, difference with his own label. On both his Seals there are two ostrich feathers; and also his second Seal is further charged with two fetterlocks, a Yorkist BADGE, and with the falcon of York and white lion of March, as SUPPORTERS; and in base of the whole composition is a rose-branch with three flowers. The white rose, surrounded with golden rays, was also a Badge of this Prince, who by right was King of England. See his Garter Plate.

2. CECILIA NEVILLE, wife of RICHARD, third Duke of YORK; daughter of RALPH NEVILLE, Earl of WESTMORELAND, and of his wife JOAN BEAUFORT; died 1495. ARMS: *argent a saltire gules. Impaled by the arms of her husband; also by her on her Seal, in her widowhood, borne impaled by the Royal Arms without any difference.*

I must here add that in the College of Arms, in a volume of Heraldic Records, marked "M. 3, fol. 15," the Arms of RICHARD, third Duke of YORK, are marshalled as follows:—Quarterly; first and fourth grand quarters, *York* (that is, *France Modern and England with a label of York*); second grand quarter, *Castile and Leon quarterly*; third grand quarter, *Mortimer and De Burgh quarterly*; over all, in pretence, *Holland of Kent*.

3. ISABEL of York, only daughter of RICHARD "of Coningsburgh"; married to HENRY BOURCHIER, K.G., Earl of ESSEX. ARMS: *France Modern and England with a label of York; impaled by Bourchier* (see chap. viii., sect. xxviii.); quartering, *gules, a fesse between twelve billets, 4, 3, 3, 2, or, for Louvain.*

XL. EDWARD IV., A.D. 1461—1483. Eldest surviving son of RICHARD, third Duke of York. ARMS: as Earl of MARCH, till the end of 1460, *Mortimer and Ulster quarterly*; as fourth Duke of YORK, Jan. 1, 1461, *F. Modern and E. with the York label*; as KING, March 3, 1461, *F. Modern and E. CREST: Fig. 60. BADGES: a black bull; a black dragon; a white lion; a white hart; a falcon and fetterlock; the sun in splendour; a white rose, with and without rays; an ostrich feather. CROWN, with two intersecting arches. SUPPORTERS: a lion or, and a bull sable; also a lion argent, or two lions argent, or a hart argent. He impaled the arms of his Queen.*

2. ELIZABETH WIDVILLE, or WOODVILLE, Queen of EDWARD IV.; daughter of RICHARD, Earl RIVERS; widow of Sir JOHN GREY, of Groby; married 1464. ARMS: Quarterly of six: 1. Argent, a lion rampant queue fourché sable, crowned or,—for Luxemburg; 2. Quarterly; first and fourth, *gules, an estoile of sixteen rays argent*; second and third, *azur, semée de lys or*,—for De Baux; 3. *Barry of ten argent and azur, over all a lion rampant gules*,—for Cyprus; 4. *Gules, three bendlets argent, a chief per fesse of the second and or, charged with a rose of the first*,—for Ursins; 5. *Gules, three pallets vair, on a chief or a label of five points azur*,—for St. Paul; 6. *Argent, a fesse and canton conjoined*,—for Widville. Impaled by EDWARD IV. Blazoned on the monument of Queen ELIZABETH at Westminster.

XLI. EDMOND of York, Earl of RUTLAND; brother of EDWARD IV.; killed at Wakefield. ARMS: *F. Modern and E. quarterly, with a label of Leon and York.*

XLI. GEORGE of York, K.G., Duke of CLA-

RENCE: and, in right of his wife, Earl of WARWICK and SALISBURY; brother of EDWARD IV.; murdered 1477. ARMS: *F. Modern and E., with a label of Clarence, that is, a label argent charged on each point with a canton gules*, Fig. 82.

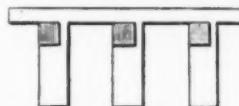


Fig. 82. LABEL OF CLARENCE.

CREST: Fig. 60, with his own label. SUPPORTERS: two bulls. See Garter Plate, Seals, Canterbury Shields.

2. ISABELLE NEVILLE, wife of GEORGE, Duke of CLARENCE; daughter of RICHARD, Earl of WARWICK. ARMS: *gules, a saltire argent, with a label of three points componée of the second and azur. Impaled by her husband.*

XLIII. RICHARD III., A.D. 1483—1485; brother of EDWARD IV. ARMS: as Duke of GLOUCESTER, 1461, *F. Modern and E., a label ermee charged on each point with a canton gules*; as KING, *F. Modern and E. CRESTS: Fig. 60, with and without label. BADGES: a white rose; the sun in splendour; a white boar; a falcon with a virgin's face, holding a white rose. SUPPORTERS: a lion or; a boar argent; two boars argent. See Garter Plate, Seals, Canterbury Shields, &c.*

2. ANNE NEVILLE, Queen of RICHARD III.; widow of EDWARD, PRINCE OF WALES (see chap. ix., sect. xxxvi., 2).

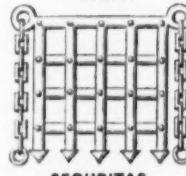
XLIV., 2, 3. The three sisters of EDWARD IV. and RICHARD III., ANNE, ELIZABETH, and MARGARET of York, all bore the Royal Arms, *F. Modern and E.*, without any difference. ANNE (who died in 1475) was married first to HENRY HOLLAND, Duke of EXETER, who bore *England within a bordure of France*, as in Fig. 50; and secondly, to Sir THOMAS LE GEST, who bore *azur, a fesse argent, a chief or.* ELIZABETH was married to JOHN DE LA POLE, Duke of SUFFOLK, who bore *azur, a fesse between six crosses crosslets or*,—for BEAUCHAMP; 4. *Chequée or and azur, a chevron ermee*,—for NEWBURGH; 5. *Argent, three fusils conjoined in fesse*,—for MONTACUTE; 6. *Or, an eagle displayed vert*,—for MONTHERMER; 7. *Clave* (Fig. 47), and *Le Despencer* (section xxxviii. 3), quarterly. Thus it was that the last surviving woman of the House of Plantagenet, who by right could marshal these proud quartings, followed her brother to the scaffold; and died, as he had died, beneath the axe, because, like him, she was guilty of the treason of having in her veins Royal blood unmixed with that of Tudor.

XLIX. EDWARD of York, Earl of WARWICK; only surviving son of GEORGE, Duke of CLARENCE. ARMS: *F. Modern and E., a label componée argent and azur.* This label he derived through his mother, from the NEVILLEs, Earls of WARWICK, who, in their turn, had assumed it to denote their own alliance with the house of BEAUFORT. This most unfortunate Prince was executed Nov. 28, 1499, his only real crime being that he was the "last of the Plantagenets."

2. MARGARET of York, sole surviving daughter of GEORGE, Duke of CLARENCE, was married to Sir RICHARD POLE, who bore—*Per pale or and sable, a saltire engrailed counterchanged.* Restored to the rank and dignity of Countess of SALISBURY, 1513; executed, May 27, 1541. Besides three other sons and one daughter, she was the mother of the celebrated Cardinal REGINALD POLE. Upon one of her Seals this lady marshals the following great insignia, but she does not impale or in any other form introduce in this composition the Arms of her husband:—Quarterly of seven, three in chief and four in base: 1. *F. and E. with a label of York*; 2. *Neville of Salisbury*; 3. *Gules, a fesse between six crosses crosslets or*,—for BEAUCHAMP; 4. *Chequée or and azur, a chevron ermee*,—for NEWBURGH; 5. *Argent, three fusils conjoined in fesse*,—for MONTACUTE; 6. *Or, an eagle displayed vert*,—for MONTHERMER; 7. *Clave* (Fig. 47), and *Le Despencer* (section xxxviii. 3), quarterly. Thus it was that the last surviving woman of the House of Plantagenet, who by right could marshal these proud quartings, followed her brother to the scaffold; and died, as he had died, beneath the axe, because, like him, she was guilty of the treason of having in her veins Royal blood unmixed with that of Tudor.

CHAPTER XI.—THE ARMORIAL INSIGNIA BORNE BY THE MEMBERS OF THE HOUSE OF BEAUFORT. A.D. 1390—1526.

ALTERA



SECURITAS.
BADGE AND MOTTO OF BEAUFORT.

L. By his third wife, CATHERINE SWYNFORD, JOHN "of Ghent," Duke of LANCASTER, had three sons and one daughter, who all bore the surname of BEAUFORT, derived from the place of their birth, their father's castle of Beaufort, in Anjou. These three brothers and their sister, however, were all born before the marriage of their parents; but they were legitimated by an Act of Parliament, in the twentieth year of the reign of Richard II., A.D. 1397.

Before the Act of 1397, JOHN DE BEAUFORT, the eldest son, bore a very singular armorial composition, which is represented in Fig. 83.



Fig. 83. JOHN DE BEAUFORT: BEFORE 1397.

It shows, on the one hand, the strong feeling that was entertained on the subject of Royal descent; while, on the other hand, it declared no less plainly that illegitimacy of birth would necessarily be denoted by some decided heraldic distinction. The field of this shield, Fig. 83, is *per pale argent and azur, the Lancastrian "livery colours"*; and on this is charged a *band gules bearing the three lions of England* differenced with the Lancastrian ermee label.

After the Act of 1397, the Beauforts all assumed and bore the Royal Arms—*France and England quarterly*, which they differenced with a bordure composed of the Lancastrian colours, *argent and azure*. Thus, JOHN DE BEAUFORT, K.G., the eldest son, Earl and Marquess of SOMERSET, and Marquess of DORSET, after 1397, instead of the Shield, Fig. 83, assumed and bore the Shield, Fig. 84, the bordure being



Fig. 84. JOHN DE BEAUFORT: AFTER 1397.

componée argent and azure. It will be noted, that in the first instance this Beaufort Shield quartered *France Ancient*. JOHN DE BEAUFORT married MARGARET HOLLAND, and therefore he impaled *Holland of Kent*.

2. HENRY, the second of the three brothers, the celebrated Cardinal BEAUFORT, before 1397 bore Fig. 83, *differenced with a Crescent*: and after 1397 he bore the Shield Fig. 84, differenced as before with a Crescent, and also having the further distinction of reversing the order of the tinctures in the bordure, so as to become (instead of *argent and azure*) *azure and argent*, as in Fig. 85. A Seal of the Cardinal bears his Shield with the *bordure argent and azure*, the squares in chief being so arranged as to have a central *azure square*, which is charged with a *golden mitre*.

3. THOMAS DE BEAUFORT, K.G., the third of the three brothers, Earl of DORSET and of HARCOURT (in Normandy), and in 1417 Duke of EXETER, bore, before 1397, Fig. 83, *differenced*



Fig. 85. BORDURE OF CARDINAL BEAUFORT.

with a mullet: after 1397, and until 1417, *F. and E. quarterly within a bordure componée azure and ermine*, as in Fig. 86: and after 1417, *F. and E. quarterly, within a bordure componée argent and France*, as in Fig. 87; the fleurs-de-lys of the

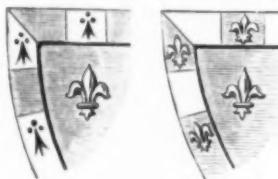


Fig. 86. BORDURE OF THOMAS DE BEAUFORT.

Fig. 87.

bordure of HOLLAND OF EXETER he thus placed in his own bordure, when he himself became Duke of EXETER. He married MARGARET NEVILLE, and died, without surviving issue, in 1424.

4. JOAN DE BEAUFORT, the sister, bore Fig. 84: she married, first, ROBERT, Lord FERRERS, of WEN; and secondly, RALPH NEVILLE, Earl of WESTMORELAND: thus the Beaufort Arms, Fig. 84, were impaled, first, by—*Vair or and gules, on a canton of the second a lion of England*; and secondly, by—*Gules, a solitaire argent*.

5. JOHN DE BEAUFORT, K.G., and EDMOND DE BEAUFORT, sons of the first JOHN DE BEAUFORT, and both of them in succession Dukes of

SOMERSET; and also HENRY and EDMOND DE BEAUFORT, sons of the first EDMOND, and Dukes of SOMERSET, all bore the Beaufort Shield, varying the bordure either *argent and azure*, or *azure and argent*, and having either a *label* or a *mullet* for secondary difference.

LII. MARGARET DE BEAUFORT, the only child and sole heiress of JOHN DE BEAUFORT (second of that name), K.G., Duke of SOMERSET, by his marriage with Margaret Beauchamp of Bletso. This lady, the mother of HENRY VII., the Foundress also of St. John's and Christ's Colleges in the University of Cambridge, and of the "Margaret" Professors of Divinity in the two Universities, bore the Arms of *Beaufort*, as in Fig. 84, impaled by those of her three successive husbands: that is, first, impaled by the Arms of EDMOND TUDOR, Earl of RICHMOND—*F. and E. quarterly, within a bordure azure, charged alternately with golden martlets and fleurs-de-lys*, as in Fig. 88; second, by the Arms of



Fig. 88. BORDURE OF EDMOND TUDOR.

Sir HENRY DE STAFFORD—*or, a chevron gules*; and, third, by the Arms of THOMAS STANLEY, Earl of DERBY, which quarter *Stanley, Lathom, and the Isle of Man*, and have in pretence *Montault*. On her Seal, the Countess Margaret displayed her shield charged upon an *eagle*, and supported by two *antelopes* and two *ostrich feathers*.

As a BADGE, the BEAUFORTS all bore a *golden portcullis* with the significant motto *ALTERA SECURITAS*, represented at the head of this chapter.

Their Arms are blazoned on their Garter Plates at Windsor and their Seals; on the buildings of St. John's and Christ's Colleges, Cambridge, and on the Beaufort Monuments in Westminster and Wimborne Abbeys, in Canterbury Cathedral, and in St. George's Chapel, Windsor, &c. The most remarkable of these monuments is the one in the south aisle of Henry VII.'s Chapel at Westminster to MARGARET, Countess of RICHMOND, which bears seven truly historical shields (the eighth is lost), executed in bronze, and still in perfect preservation.

LIII. The Arms of the Lancastrian BEAUFORTS have been transmitted to their descendants, the SOMERSETS, Dukes of BEAUFORT. The direct ancestor of this Ducal House, CHARLES SOMERSET, K.G., by his near kinsman, HENRY VII., was created Earl of WORCESTER; and, in right of his first wife, ELIZABETH HERBERT, was also Lord HERBERT of Gower, Chepstow, and Raglan. This nobleman bore *Beaufort*, differenced with a *sinister bendlet argent*, as in Fig. 89. He died in 1526, and was

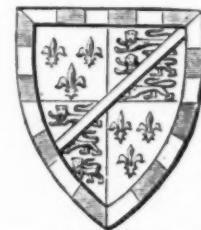


Fig. 89. CHARLES SOMERSET, EARL OF WORCESTER.

buried in St. George's Chapel, Windsor, where he had prepared for himself and his first Countess a splendid monument, with their effigies and armorial insignia, which still remains in a perfect condition of preservation, and is one of the most interesting works of its class in the kingdom. We shall proceed in our next chapter to consider the insignia of the STUARTS who, with *France and England* marshal *Scotland*.

INTERNATIONAL REPRODUCTION OF WORKS OF ART.

ACCORDING to a statement made in a recent Report of the Science and Art Department laid before Parliament, an important Convention was entered into during the International Exhibition of last year in Paris. The Prince of Wales,—as having appended his signature, on the part of Great Britain, to the document,—wrote some time ago to the Duke of Marlborough, Lord President of the Council, forwarding copies of the Convention, and requesting to be informed whether his Grace, in his official position, and acting through the Science and Art Department, could aid in giving effect to it throughout the United Kingdom. His Royal Highness says in his letter,—"I cannot doubt that the museums in this country will derive benefit from this Convention, and will be able to make a return to foreign countries for the advantages which they may afford." To this application the Duke sent a satisfactory reply, stating that when called upon he would be ready to communicate with other authorities having charge of objects of Art in the kingdom, with the view of obtaining any facilities required by foreign countries. The Convention itself, which is as follows, explains the object of it:

"CONVENTION FOR PROMOTING UNIVERSALLY REPRODUCTIONS OF WORKS OF ART FOR THE BENEFIT OF MUSEUMS OF ALL COUNTRIES."

"Throughout the world, every country possesses fine historical monuments of Art of its own, which can easily be reproduced by casts, electrotypes, photographs, and other processes, without the slightest damage to the originals.

"(a.) The knowledge of such monuments is necessary to the progress of Art, and the reproductions of them would be of a high value to all museums for public instruction.

"(b.) The commencement of a system of reproducing works of Art has been made by the South Kensington Museum, and illustrations of it are now exhibited in the British section of the Paris Exhibition, where may be seen specimens of French, Italian, Spanish, Portuguese, German, Swiss, Russian, Hindoo, Celtic, and English Art.

"(c.) The following outline of operations is suggested:—

"1. Each country to form its own Commission according to its own views for obtaining such reproductions as it may desire for its own museums.

"2. The Commissions of each country to correspond with one another, and send information of what reproductions each causes to be made, so that every country, if disposed, may take advantage of the labours of other countries at a moderate cost.

"Each country to arrange for making exchanges of objects which it desires.

"4. In order to promote the formation of the proposed Commissions in each country, and facilitate the making of the reproductions, the undersigned, members of the reigning families throughout Europe, meeting at the Paris Exhibition of 1867, have signified their approval of the plan, and their desire to promote the realisation of it.

"The following Princes have already signed the Convention:—

Great Britain and Ireland	ALBERT EDWARD, Prince of Wales.
Prussia	ALFRED, Duke of Edinburgh.
Hesse	FREDERICK WILLIAM, Crown Prince of Prussia.
Saxony	LOUIS, Prince of Hesse.
France	ALBERT, Prince Royal of Saxony.
Belgium	PRINCE NAPOLON (JEROME).
Russia	PHILIPPE, Comte de Flandre.
"	THE CESAREVITCH.
Sweden and Norway	NICHOLAS, Duke of Leuchtenberg.
Italy	OSCAR, Prince of Sweden and Norway.
"	HUMBERT, Prince Royal of Italy.
Austria	AMADEUS, Duke of Austria.
"	CHARLES - LOUIS, Archduke of Austria.
Denmark	RAINER, Archduke of Austria.
	FREDERICK, Crown Prince of Denmark.

LEEDS EXHIBITION.

PART IV. (CONCLUDING NOTICE.)

MODERN FOREIGN SCHOOLS.

THIS Gallery, formed under the superintendence of Mr. Lefèvre, is, within its limits, singularly complete. Two hundred and fifty pictures, judiciously selected, serve to give a fairly good and certainly an eminently agreeable epitome of at least the French and the Belgian schools. One novel characteristic of this collection in Leeds is that, unlike certain admirable exhibitions in the metropolis, it is entirely independent of picture-dealing speculations. The works come from private mansions; and it is interesting to observe how pictures well known in the French Gallery in Pall Mall have found their way silently through the country. The catalogue reveals how much the taste for cabinet pictures of continental schools has grown of late years, and what desire there now is among our chief collectors to intermingle with English works some few foreign gems. For instance, we find that Mr. Pender has secured one of the very best of Troyon's cattle landscapes—"Going to the Farm"; that Mr. Salt has added to his collection 'The Morning Toilet,' a pretty little example of Plassan; that Mr. Alfred Morrison has appropriated from the Paris Great Exhibition Tidemand's mighty effort, 'Single Combat in Norway in the Olden Time.' To the above contributors may be added the names of the Hon. Captain F. Egerton, the Duc d'Aumale, the King of the Belgians, the Prince of Wales, and Her Majesty the Queen.

It will scarcely be expected that we can afford space for a detailed survey of this select and strictly representative collection. The Gallery, which is admirable as an epitome, and which answers to perfection its primary purpose of packing into compact space and bringing into the English provinces schools which cover the area of Europe, contains, nevertheless, but few names not already familiar to our readers through the reviews we have given of the Foreign Galleries in the Great Paris Exhibition. All, therefore, we shall now attempt will be to emphasize some few works which may possess special interest. As a curiosity in these days, may be mentioned 'Napoleon I.', by Gerard, an example from the collection of Sir Stirling Maxwell of an old French school now obsolete. Again, as unfortunately belonging to the past, the general student, and especially the lover of high spiritual Art, will mark reverently some few examples of Ary Scheffer's chastened, studious style. For ourselves, we should wish at least once a year to pause as in worship before that most impressive vision of 'Paolo and Francesca,' as they pass through space before the wonderstruck gaze of the Tuscan poet. This picture, one of several replicas, is familiar as a chief ornament of the Bridgewater Gallery. 'La Première Pensée pour "Le roi de Thule"' also merits regard as the first idea of one of the artist's most renowned productions. That Ary Scheffer lacked the strong individuality needed in a portrait painter may be judged from the head of Prince Talleyrand. Yet all honour to the artist's memory. Alas! how long will it be ere we can look upon his like again!

Strange to say, no better place than the stairs has been found for an early and interesting example of a French artist of whom the world was permitted to know too little. The short career and tragic end

of Leopold Robert impart to such a simple product as the 'Pifferari' almost a fictitious value: the work, however, by its effect, colour, and quality, indicates a master's hand. More suitable to a position on the same stairs is such tremendous scene-painting as the illustrious M. Yvon is habitually guilty of. 'The Retreat from Moscow,' a well-known masterpiece by this famous battle-painter of the Second Empire, is one of the valuable contributions of the Manchester Royal Institution. Also, note should be taken of another exceptional work that serves to fill a gap in the history of that great French school which is fast changing its phases for the worse. 'Mustapha' is nothing more than a truthful sketch of a dog and puppies by Horace Vernet, who perhaps, taken for all in all, is the greatest battle-painter the world has seen. Vernet always threw in accessories with a master hand; and this simple study shows with what care he collected his materials. In passing, we may just call attention here, as we did in Paris, to incidents of war as painted by Protas, with a touch of pathos not usual to the French, who dote habitually on the brutality and horror of the battle-field. These companion pictures, 'The Morning before the Attack,' and 'The Evening after the Battle,' afford yet another proof of the rare knowledge and taste shown by the Duc d'Aumale in the formation of his choice collection. Delaroche, by some lamentable mischance, finds no place in this Gallery.

The chief gems in this collection are just the works that require of us least notice. Such well-known pictures as Gérôme's 'Phryne' and Meissonier's 'Chess-Players' have already more than once been subjected to criticism in our pages. The good people of Leeds may think themselves fortunate in obtaining possession of these much-coveted works for a period of five months. They also should esteem themselves highly favoured to acquire that choice and charming example of Madame Browne, 'A Monk,' marked by largeness of treatment, firmness of hand, and by the artist's inimitable quietism. Madame de Saux, under her pseudonym, unites the intellectual culture of an amateur with the technical skill of a professed artist.

This provincial Gallery affords encouraging evidence that the country at large has at length learnt, though but slowly, that the world does contain some animal-painters besides Landseer. Here, at all events, may be seen capital examples of Troyon, Schreyer, and the three Bonheurs—great names in Continental Art, with which our readers have been made well acquainted. Seldom in London even have we beheld Troyon to such advantage. The great position this artist holds in Paris is fully justified by a landscape with cattle contributed by Mr. Pender—a work singular for breadth, vigour, brilliancy, and a simplicity true as nature. Another picture from the same easel, 'Unloading Boats,' is surpassingly lovely for colour and atmosphere: the work, admirable throughout for artistic traits, is marked by intention rather than by detail or finish—a distinction which not infrequently bespeaks the superior mastery and knowledge of the French school. This choice work of a master who can now no more take his place among the living, we are glad to see has been lent by T. Creswick, R.A. This, with other contributions, shows that some of our Royal Academicians have appreciation for foreign schools. Of the three Bonheurs we will only note points that may strike us as new. Thus, among Rosa's six

pictures, some biographical interest may attach to 'Les Paturages,' as perhaps the earliest known work of the artist, painted while yet a girl. Yet on this small canvas is foreshadowed the painter's mature manner: already, when little more than a child, Rosa Bonheur could draw a sheep and lamb. Her married sister, Madame Peyrol, also gives proof of that talent which has not forsaken any member of the family. Other avocations alone have prevented the sister Juliette from advancing beyond the comparatively humble position represented by 'Turkeys' and 'Fowls.' Also, for novelty, or rather for rare exceptional merit, honourable mention must be made of one of the most brilliant and truly artistic pictures that ever came from the easel of a Bonheur. 'Cattle on the Seashore' more than fulfils all the expectations ever raised by the brother Auguste. This picture is a glory and a delight. For colour, atmosphere, and daylight, for breadth and for vigour, for exquisite relations between the rich deep tone on the cattle, the green on the sward, and the blue on the sea, this work is unrivalled. We went to the picture again and again, and could scarcely tear ourselves away.

We are glad to see that English patrons have been loath to purchase French landscapes. Money is better spent on our own school; and any check that can be given to the inordinate conceit of the French, who make boast of themselves as the first landscape-painters in the world, is likely to prove salutary. The Gallery cares not to claim a single work by Rousseau, who was proclaimed in Paris by a packed jury the greatest of landscape artists; and such works as may be found by Lambinet and François are but second-rate. On the whole, this department is but poorly represented. We have seen, for example, vastly better landscapes by the American Bierstadt than any here. Of the divers schools of Continental landscape which appeared in great force in Paris a year ago, there are a few specimens. For instance, by the Belgian Kindermanns there is a fine work. By the two Achenbachs, Oswald and André, famed in the Dusseldorf school, there are pictures characteristic of their several styles. Also, we were glad to observe more than usually choice studies by Calame, the greatest landscape artist Switzerland has yet produced. Calame could paint the Alps; yet 'The Lake of the Four Cantons' is too pretty to be grand—the greys are too blue, the picture wants individuality and power. This painter was a poor colourist; hence his lithographic studies are superior to his oil pictures. Calame, be it remembered, was a pupil of Danby; the poetic landscape-painter of England, during his sojourn at Geneva, exerted a spell over the Swiss school.

A multitude of other artists deserve notice did they now appear for the first time. In this Gallery we can well understand what good service Mr. Gambart has done to the connoisseurs of our country. We see how he has educated the public taste up to Continental standards; and moreover how, as a wise man of business, he has known how to place a picture where it may be best appreciated. It is not a little interesting now to recognise, in the English homes of their adoption, the works of artists whom we have long known in foreign exhibitions. Frère, Duverger, Plassan, and Gallait, we had reason to expect might be popular, but other artists whose reputation has been mostly circumscribed to the Continent, such as Knaus, Heilbuth, Ten Kate, Composto, Madou, and Tadema, have—thanks

in some measure to the French and Flemish Gallery in Pall Mall—also taken up comfortable abodes of content in the country mansions of England. We have little to add to what has within the last twelve months appeared from time to time in the *Art-Journal* concerning these several painters. Duverger we have seldom seen to such advantage; Gallait appears by two or more well-accredited works; 'Village Politicians' is one of the very few productions by the great Knaus that have found their way to England, and the possessor of this capital work happens indeed to be a foreigner. Englishmen, in fact, have not yet learnt to value Knaus at his real worth. 'Reading the News,' contributed by Mr. James Forbes, is one of the best examples we know of Ten Kate. 'A Rat Hunt,' an amazingly clever work by Madou—an artist too seldom seen in England—must, we regret to say, quit our shores: the picture is among other rare contributions of the King of the Belgians. Few monarchs ever had more reason to be proud of the artists they could number among their subjects. In addition to the Belgian painters already named, there may be studied in Leeds the several styles of Stevens, Willems, Baugniet, Leys, Lies, and Bossuet. Nothing new remains to be said of these painters, who are as well known in their country as Webster, MacLise, or Roberts can be in ours. The only point of novelty is in certain early works by Leys, which are interesting because they show that this inveterate mediævalist commenced as a naturalist of the Low Dutch school. We must not forget to mention a picture by the Russian painter Swertschcow, which attracts around it an eager crowd, not so much by its Art-merits, as because in a sledge happen to be seated the Prince of Wales and the Emperor of Russia. In conclusion, we can only repeat that Leeds should consider herself specially fortunate in the possession of this well-selected collection; here, within a single gallery, it is possible to obtain ready to hand more knowledge than could be gathered by a succession of tours upon the Continent; and Mr. Lefèvre has been a public benefactor by the energy, intelligence, and influence he has manifested in this admirable collection of examples of foreign schools.

DRAWINGS BY THE OLD MASTERS, AND ENGRAVINGS.

Mr. Waring has introduced "the drawings by the old masters" to the people of Leeds by an apt preface. "Nothing," says the Chief Commissioner of the Exhibition, "gives a more conclusive evidence of the artistic ability and knowledge of the painter than those sketches and drawings which have been done off-hand from the subject or model which he wished to note or to study. They are invariably forcible and truthful, and have ever been in high esteem with all admirers of Art." Certainly such esteem is likely to be increased by the lovely and most instructive works now collected in Leeds—works which have but one fault, that they appeal to more knowledge than the generality of people are able to bring to their appreciation.

Much study has of late years been given to original drawings, and the 272 here collected will certainly repay hours of careful examination. The authenticity of some, it is true, we should question, notwithstanding the high prices they may have fetched, and the trustworthy collectors who are ready to vouch for their genuineness. We incline, indeed, to think that our col-

lectors have been far too credulous. Still of these 272 studies the vast majority may be safely accepted. A mere enumeration of the drawings we have marked as specially deserving attention would far exceed our limits; among the masters who may be here studied, through a rare profusion of examples, are Michael Angelo, Raphael, Da Vinci, and Correggio. Single drawings of exceptional merit may be noted by Fra Angelico, Perugino, Fra Bartolommeo, Volterra, Titian, Tintoretto, Guido, Van Eyck, Dürer, and Holbein. We envy the person who makes acquaintance with these lovely and truly artistic products for the first time; and yet, in truth, further study brings deeper feelings of delight.

We cannot wonder that the taste for collecting original drawings has grown with increased knowledge of Art, and with the desire to comprehend critically the modes of composition practised by the old masters. This artistic and recondite pursuit, which was once almost the exclusive hobby of Sir Thomas Lawrence, has now obtained adherents among the more select few of our collectors. The treasures laid up by Lawrence, which ought to have been secured to the nation, it is interesting to trace through the Leeds Catalogue back to their present owners; they constitute, in fact, the nucleus of the collections since made in the country. Thus, among the drawings at Leeds, those sent from the Oxford gallery, and from Mr. Malcolm's unexampled collection, originally came wholly or in part from the Lawrence store. Then, again, very many rare works are derived from the late Mr. Woodburn; also very many from Mr. J. C. Robinson, who is well known to have devoted much time and knowledge to the study of original drawings. After this short pedigree it may be interesting to learn into whose hands these treasures at Leeds have now fallen. The series opens with 100 drawings from Mr. Malcolm, whose collection has grown into one of the most important in the country; it has been replenished by the "Lawrence, Woodburn, and Robinson collections." The Duke of Devonshire's drawings are well known by all visitors to Chatsworth: 115 of the series are at Leeds. Of the famed studies by Raphael and Michael Angelo, belonging to the University of Oxford, there are not present as many as we had hoped to see; the selection does not exceed fifteen examples. Altogether, however, Art-students at Leeds have a great treat. Often original drawings are hid away from sight in portfolios, as at the British Museum; here, on the contrary, they are hung for public view on the walls, as is that most magnificent collection in the Louvre. We are tolerably well acquainted with like treasures on the Continent, such as those in Florence, Milan, Venice, Vienna, and Paris; and it is with no small satisfaction that we see proof at Leeds that England is scarcely behind other countries in invaluable gleanings from the portfolios of great masters.

The gallery which contains "the original drawings" affords space also for an epitome of the history of engraving. The name of Mr. William Smith is in itself a guarantee that this department is well managed. Again we must apologise for the unavoidably short notice of a collection far too important to be dismissed in a line. We can, however, merely intimate that the object of this collection is to give, by a few well-selected and representative works, a rapid glance at the several arts of "Wood Engraving," "Line Engraving," "Etching," and "Mezzotint." The Italian

schools, ancient and modern, from Mantegna and Marc Antonio down to Morghen and Toschi; and the German styles, from Martin Schön and Dürer down to Müller and Forster, are fairly represented. The English school of engraving is also seen to advantage in some of the master-pieces of Hogarth, Strange, and Sharp. Here, likewise, may be scanned, within small compass, the whole art of etching, represented by thirteen masters, over whom Rembrandt, as usual, reigns supreme. The famous 'Hundred Guilder Piece,' which, in "its first state," recently fetched £1,180, is seen by a fine impression. The mezzotints exhibited, by their solidity, solemnity, and power, put to shame the flimsy fashionable plates of the present day. Specially worthy of attention, as "perfect triumphs of Art," are the mezzotints after Sir Joshua Reynolds. Again in this Gallery we are struck with the value of the comparative view of many arts which, taken in totality, becomes truly comprehensive. Not only do the several styles of engraving illustrate each other, not only do the original drawings throw light upon the pictorial compositions which the engraver has translated, but likewise the contents of this room find response in neighbouring galleries. The student should pass, for example, from these original drawings by great masters to the finished pictures by the same hands—from the etchings to the paintings of Rembrandt. This proximity, which in the Louvre is a rare advantage, has seldom been gained in this country; the obvious benefits accruing therefrom have led to the proposition for the removal of the prints and drawings from the British Museum to the National Gallery. Among the many points of contact which at Leeds recur, we may give as illustrations 'The Three Graces,' engraved by Forster, and the original picture itself by Raphael, from the collection of Lord Ward; also, as no less interesting, 'The Adam and Eve,' engraved by Marc Antonio from Raphael, and the same design transferred to a majolica dish. In the Leeds Museum may be seen other no less instructive examples of the use of Raphael-esque designs in Italian majolica; hence the term "Raphaellesque Ware."

PORTRAITS OF YORKSHIRE WORTHIES.

This series, which rises to something more than local interest, has scarcely received the attention which it merits, partly because these portraits, old, begrimed, and in bad condition, have less Art-beauty than historic value. It, however, is greatly to the credit of Yorkshire that she can assemble no fewer than 272 "worthies," many of whom hold honourable place in the world's universal history. "Our county," said a Yorkshire divine, "is the epitome of England—whatever is excellent in the whole land being found in proportion therein," for "God hath been pleased to make it the birthplace and nursery of many great men." In Art, however, these portraits are considerably beneath the standard of merit maintained in the metropolis; more than one half of the series, indeed, are without the name of the painter, from which it may be inferred that Yorkshiremen have mostly fallen into the hands of local and unknown painters. Yet it is fair to state that the Catalogue ascribes certain of these works to artists no less celebrated than Holbein, Antonio More, Vandyke, Walker, Kneller, and Reynolds. We are not quite sure that Yorkshire has a right to every one of these 272 celebrities; the selection may be somewhat arbitrary; a man does not belong to Yorkshire because

he may have slept for a night within her borders. On the other hand, some omissions have been made; for instance, we look in vain for Etty the painter, who was a York man. On the whole, however, "the Honorary Superintendent" of this Gallery has done his work well; we have here the result of researches carried on through many years. The county assuredly owes to Mr. Hailstone a debt of gratitude.

MUSEUM OF ORNAMENTAL ART.

This Museum is a broad panoramic view of the arts of the whole world; in chronology it sweeps over at least six centuries, while in geographic range it embraces three continents. The objects exhibited, which exceed 3,000, begin with flint implements, and end with Indian textile fabrics. A complete encyclopedia were needed to do justice to these multiform contents. Yet persons acquainted with the South Kensington Museum, or with divers collections on the Continent, will scarcely expect to encounter much that is novel. Here, indeed, as in other departments, what struck us as specially admirable, was the even balance of individual parts to the whole; the just apportionment of the entire space among a multitude of objects clamorous for pre-eminence, so that to each product was assigned its fair place, and no more, in Art's vast commonwealth. Furthermore, the specimens chosen as representative are the best of their kind; for example, the enamels, and the ceramic works generally, are mostly *chef-d'oeuvres* of established reputation in the history of the respective arts. And it cannot be doubted that the high quality of the entire collection is in great measure due to the experience and judgment of Mr. Chaffers. He, as superintendent, knew exactly what works were wanted, and in what collections they could best be found. The result is singularly choice.

Section A is devoted to "Celtic and Anglo-Saxon works," of which there are some rare examples. If chronology may be trusted,—always a doubtful matter,—we have here, for instance, an "Anglo-Saxon Brooch" of the fifth or sixth century; also "One hundred gold Saxon or Merovingian Coins" of about the same period. Indeed the works of this class contributed by Mr. John Evans, Mr. Forman, the Kilkenny Archaeological Society, the Ashmolean Museum, &c., would have repaid much more study than we had time to bestow. These northern antiquities involve most questions which a whole life's labour could scarcely solve; by the terms Saxon, Celtic, Danish, sometimes are assumed distinctions which have no essential differences; indeed, the more we see of the earliest works of the Irish, the Scotch, the Saxons, the Danes, and the Scandinavians, the clearer is it that the points of contact are stronger than the lines of divergence. There are points of approach even between these northern styles and Etruscan designs. It is impossible to pass without notice the intensely interesting ecclesiastical works from Ireland, several of which we have seen in Dublin, or at the Loan Collection in 1862. A recent discovery, however—never before seen in public exhibition—is "the Early Irish Crozier," dug up in the diocese of Kerry. The date is supposed to be as early as the eighth or ninth century; the style is said to be Saxon, but the ornamentation of gold filigree inclines indubitably to the runic knot. There is a tale, or rather a scandal, current concerning this "crozier," which, if not true, ought at once to be contradicted. It is asserted

that the Protestant bishop actually gave away this venerable relic to his Catholic brother, saying that a crozier could be of no use in the reformed Church! Certain it is that the work is "contributed by the Right Rev. Dr. Moriarty, Bishop of Kerry," not of "the reformed Church." The whole series of these Irish antiquities, which range over a period of seven or eight centuries, claim closest scrutiny.

Section B—Egyptian, Greek, and Roman Antiquities—is chiefly remarkable for the rich collection contributed by Mr. Forman. We have heard the genuineness of some of these Greek gold toilette ornaments called in question, on account of their "extraordinary size." All we can say is, they took us by surprise, although acquaintance with similar works in the Vatican would prepare us for something not a little "extraordinary." Section C, "Engraved Gems," includes many cameos contributed by Mr. Heywood Hawkins, several of which are of unusual dimensions. The next sections contain some interesting Illuminated Manuscripts, together with a few terra cottas and marbles. Of Ivory Carvings we have seldom seen so good a display out of London; the art, commencing at its earliest point with a Roman "Consular Tablet," extends over a period of twelve centuries. Among Wood-Carvings should be noted contributions by Dr. Charlton, the Newcastle and the Ashmolean Museums; some of these, containing the runic character and belonging to northern schools of ornament, possess considerable archaeological interest. The sections devoted to "Art Bronzes" and "Metal Work" are fairly filled; as most out of common run we may name a "Crozier Head," Limoges enamel of the thirteenth century, contributed by Mr. Beresford Hope; another "Crozier Head" of the same century, lent by Lady Fitzgerald, also of rare interest; a pastoral staff shaped like a crutch, of the eighth or ninth century, contributed by the Kilkenny Archaeological Society. At an interval of a thousand years stand "Daphne" and "Prometheus," by Vechte, contributed by Messrs. Hunt and Roskell, two figures which, for action, firmness in modelling, and sharpness of detail, are scarcely behind the best cinque-ento bronzes. In Enamels, we have never known any provincial exhibition so strong; the collection comprises every species—champlévé, cloisonné, likewise "painted enamels," also the Limoges "Grisaille." Of the last description is a "Tazza Bowl and Cover," which, because once belonging to Mary Queen of Scots, has sold for £1,100. Close by are the Limoges Enamels, unsurpassed for colour and for detail, lent by Sir Dudley Coutts Marjoribanks. The contributions by Mr. E. Greaves, Mr. Robert Napier, Lady Fitzgerald, Mr. Gambier Parry, and Mr. Holford, give proof of the unexampled richness of English collections; no nation save France contains, to our knowledge, enamels equal in rarity and number to those in our country. The display made in the Loan Collection of 1862 can never be forgotten, and the Essay by Mr. Franks, printed in the catalogue of that collection, may be referred to as comprising all that is needed for the elucidation of the subject.

The Exhibition is not rich in Textile Fabrics. Mrs. Hailstone's collection of Lace, Needlework, and Embroidery, however, is almost unique in its way. Many of these fabrics are from the most celebrated designers of Italy, Germany, Belgium, and England. Mrs. Hailstone, in accordance with the wishes of the Committee, lent such portion of the collection she has formed

as might "serve to illustrate the great amount of taste, skill, and neatness of hand required in this beautiful art." We do not pretend to a knowledge of the subject, but we echo a general opinion in saying that this collection of lace—Italian, Belgian, Spanish, Turkish, and English—can scarcely be equalled elsewhere.

The Museum contains 277 pieces of Plate, secular and sacred. As usual, Domestic Plate, but especially Municipal, shows scarcely a single respectable design. When anything good meets the eye, we generally find that Flaxman had something to do with the conception—as, for instance, in a couple of Vases, or Wine-Coolers, manufactured in 1809 by Rundell and Bridge, and lent by Messrs. Peters. We may note also, for wholly exceptional excellence in design, a "Pair of Antique Silver Salts" of the sixteenth century, contributed by Sir T. W. Holburne; another "Silver Salt" of the same century, a "Chinese Cup and Saucer," exquisite for design and execution, all lent by Mr. Rainey; a "Silver-Gilt Tazza," contributed by Mr. Farquhar Matheson, lovely and elaborate, in the cinque-ento style; a "Small Workbox," English, circa 1660, capital in design, contributed by Mr. Henry Durlacher. The contributions by Mr. Gambier Parry are, as usual, choice. We may add to the above limited list, out of a total of 277 works, a magnificent Gothic Monstrance of the fifteenth century, contributed by the Duc d'Aumale, another name that is a guarantee for Art merit. Of "Arms and Armour" we have no knowledge. We may, however, point to three contributions from Her Majesty—"The Cellini Shield," "The Sword of Charles I.," and "The Sword said to have belonged to John Hampden."

Section R contains 50 knives and spoons; Section S comprises 48 watches and clocks; Section T includes objects of Bijouterie. Thus, by the time the letter Z is reached, the Museum becomes complete. Between U, V, and W are distributed "Foreign Porcelain," "English Porcelain," and "English Pottery." Again we must apologise for the shortness of our notices. We have only space to remark upon the singularly complete representation given of the various English ceramic manufactures, such as the Chelsea, Worcester, Swansea, Nantgarw, Plymouth, Bristol, Rockingham, Derby, Leeds, Wedgwood, Fulham. The collections of Chelsea china and Wedgwood ware are particularly fine. The specimens of the Leeds manufacture have, of course, a local interest. The objects in the Oriental section have been selected chiefly for colour. "The Indian Museum," formed by Dr. Forbes Watson under the authority of the Secretary of State for India, if small, is choice. This rapid glance may close when we add that the Majolica from the collections of Mr. Barker, Mr. Robert Napier, and others, is so selected as to convey a fair notion of a subject which would in itself fill a volume. Many of the ceramic works in the Museum find a place in Marryat's "History of Pottery and Porcelain"—a fact which, in itself, guarantees the choiceness of the collection. We cannot close this cursory notice without calling special attention to a most interesting series, contributed by Mr. Wilshire, of thirteen specimens of early Christian glass found in the cemeteries of the primitive Christians near Rome. The date of these Paterae is as early as the fourth century; the symbols and figures have a value in common with the works stored in the Christian Museums of the Lateran and the

Vatican. Out of Rome, we scarcely know of more instructive relics of early Christian Art.

We have reserved no space for general remarks. We have shown, however, in this and previous papers, that the Leeds Exhibition can bear the test of severest Art standards. Before our next, these most instructive Galleries will be closed. In conclusion, we can only express the hope that the pecuniary results may not disappoint the expectations first formed. In Art merit, at all events, the Exhibition has proved a great success.

At least the people of Leeds, when they resolved to do the work, determined to do it well—as perfectly as was possible. They have been regardless of cost—perhaps too much so—but they have certainly given an example as to the only way in which excellence can be secured; and, end the matter as it may in a financial view, they have conferred, by the Exhibition of 1868, an enduring honour on their great and prosperous manufacturing town.

It is impossible to close these papers without again expressing the grateful thanks of the community for the generosity manifested by collectors in thus, for so long a time, parting with their treasures—chief attractions of their several homes. The greater number of the contributors are the merchants and manufacturers of the northern provinces; gentlemen who, by devoting large sums of money to the acquisition of works of Art, enrich, beautify, and dignify the houses in which they reside. They have sacrificed much in thus sharing their enjoyments with the people; but they will have their reward in the knowledge that in disseminating and extending taste, they are augmenting their own happiness, and so assuredly increasing their wealth, in the future.

—
STARTLED!

ENGRAVED FROM THE PICTURE BY SIR E. LANDSEER, R.A.

We see here the germ of that talent which during nearly half a century has been productive of such valuable and attractive fruits. Landseer was scarcely seventeen years of age when he painted the picture—in 1819, when his 'Fighting Days' was exhibited at the Royal Academy, his first contribution to that Institution. Of how much since then has the civilised world become cognisant as the result of his labours. An English picture-gallery of any note that includes in it modern Art would be incomplete without a "Landseer," while engravings from his works have been profusely scattered, not only over our own country, but in every other to which the commerce of England finds its way.

It must be sufficiently obvious to all that the picture engraved here is simply a sketch, in which the horse is made the chief, indeed the only, point of attraction. Grazing in the meadow, the animal has come unconsciously upon a snake, which rears its head at him. With instinctive fear of the reptile, the horse suddenly stops, and raises his near fore-leg: his mane falls wildly, and his eyes are fixed upon the snake as if fascinated. The action is quite truthful, and if exception be taken to some parts of the drawing, which are certainly defective, it must be remembered that the picture is the work of a young hand. We introduce the engraving more as an interesting pictorial "curiosity" than as an example of finished Art.

AMBER.

THE word *amber* is the Arabic *āmbar*, meaning *ambergris*, a substance discharged by the sperm-whale when wounded, and is found in its intestines. Amber was also called *succinum*, from *succus*, i.e. the gum stone; *sacal* by the Egyptians; *glessum* by the Latins, from *glacies*; and *Leuceletrum*, from *λευκον*, white, and *λεκτρον*; also by the Greeks *πτερύγιοφόρον*, "wing-bearing," from its attractive property. Ambergris is etymologically merely *Amber chrysea*, i.e. golden; corrupted by the French into *ambre gris*, hence our ambergris; the word having been early corrupted into low Latin, *amber griseum*. The name for amber in Persian adopted by the Arabians is *Kah-rubá*; *Kah* means grass or straw, and *rubá*, robbing, i.e. carrying off by violence, and therefore attractive, alluding to its electric properties. The Greek word *ηλεκτρον* signified amber, and also a metallic compound formed by the mixture of gold and silver in certain proportions. This latter is, perhaps, the substance mentioned in Ezekiel (i. 4, 27, and viii. 2) by Hebrew *chaschmal*. Bullmann has made it probable that *ηλεκτρον* signifies amber in the early epic poetry, and he derives it from *λέκω*, to draw, in allusion to the electric properties of amber. The use of the word in the plural number for the ornaments of a necklace in two passages of the *Odyssey* (xv. 460, xviii. 495) though not decisive, agrees best with the supposition that knobs or studs of amber are meant, as in the passage of Aristophanes, where it denotes the ornaments of a couch.

Although Theophrastus speaks of it as being found in Liguria, it may be considered as certain that the amber imported into ancient Greece and Italy was brought from the northern shores of the Baltic. Its electric property was first observed by Thales (born B.C. 640), Sophocles (B.C. 495-405), and Herodotus (born B.C. 484); and other ancient writers allude to it. Pliny recites the account of Pytheas the navigator (c. B.C. 350), that a shore of the ocean called *Mentonomon*, reaching 6,000 stadia (750 miles) in length, was inhabited by the *Gattones*, a nation of Germany, and that beyond this coast, at the distance of a day's sail, the island of *Abalus* was situated, and that amber was thrown upon this island in the spring by the waves, and was a marine concretion which the natives used as fuel, and sold it to their neighbours the *Teutoni*. Pliny adds, however, that amber was brought from the shores of northern Germany to Pannonia, the inhabitants of this province passed it on to the Veneti, at the head of the Adriatic, who conveyed it further south and made it known in Italy. A Roman knight had seen it on the coast, and was sent by Julianus (curator of the gladiatorial shows for Nero) to purchase it in large quantities. This person brought such a supply that nets in the Amphitheatre were ornamented with this substance at the intersection of the knots. One lump he brought is said to have weighed 13 lbs. Brückner in his *Historia Reipublicae Massiliensis* (p. 60), adopts the view that amber was brought by an overland journey to the Mediterranean, but it is more probable that the more direct route to the head of the Adriatic was preferred. An embassy from the *Æslii* on the southern shores of the Baltic, who visited Theodosius in the sixth century, and who brought him a present of amber, appears to have travelled to Italy by this route.

The Greeks had tradition that amber arose from the tears of the sisters of Phaeton, who, lamenting his death, were turned into poplar-trees, and poured forth perpetual tears into the River *Eridanus* or *Padus*, which were congealed into amber. Hence Ovid, in the Second Book of his *Metamorphoses*, says:—

"Inde fluit lachryma; stillataque sole rigescunt,
De ramis electra novis, qua lucidus annis
Excipiit et nuribus mittit gestanda Latinis."

In the fairy literature of Persia, one of the abodes of the Peris is called *Amber-ābād*; and the Hindu has his amber moon; and the northern nations have various superstitions current among them, connecting amber with

fairy pranks and witches' spell. The inhabitants of Scotland believe in the efficacy of amber powder against witches and fairies. The following lines, from an old number of the *Scots' Magazine*, set forth the virtues of lammer-wine:—

"Drink as coup o' the lammer-wine,
An' the tear is nae mair in your e'e;
An' drink twae coups o' the lammer-wine,
Nae due nor pine ye'll dree.
An' drink three coups o' the lammer-wine,
Your mortal life's awa.
An' drink four coups o' the lammer-wine,
Ye'll turn a fairy sma'.
An' drink five coups o' the lammer-wine,
O' joys ye've rowth an' wale.
An' drink sax coups o' the lammer-wine,
Ye'll ring ower hill an' dale.
An' drink seven coups o' the lammer-wine,
Ye may dance on the Milky Way.
An' drink aught coups o' the lammer-wine,
Ye may ride on the fire-flaught bine.
An' drink nine coups o' the lammer-wine,
Your end-day ye'll ne'er see;
An' the nicht is gane, an' the day has come
Will never set to thee."

In Salmon's *Pharmacopœia Londoniensis*, published in 1678, amber, whether "white or yellow," is described as "hot and dry, binding, cephalick, cardiack, hysterick, and analectick;" and the author tells us that it stops catarrha, cures epilepsies, apoplexies, lethargies and megrims, scurvy, jaundice and ulcers, and a number of other disorders. Every one, from the highest to the lowest, wore amber in England during the ravages of the plague. Before being hung round the neck, we are told it should be rubbed "on the jugular artery, on the hand-wrists, near the instep, and on the throne of the heart."

As regards the origin of amber, we must regard it as an exuded vegetable juice. Baron Liebig considers it "a production of the decay of wax, or of some other substance allied to the fats or fixed oils." He bases his assertion on the presence of succinic acid, that being one of the products of the oxidation of stearic and margaric acids. Sir D. Brewster says that his observations on the optical properties and mechanical condition of amber, by means of polarized light, "appear to establish beyond a doubt that amber is an indurated vegetable juice, and that the traces of a regular structure indicated by its action upon polarized light are not the effect of the ordinary laws of crystallization, by which mellite has been formed, but are produced by the same causes which influence the mechanical condition of gum-arabic, and other gums, which are known to be formed by the successive deposition and induration of vegetable fluids." Amber has been found impacted in the wood which has been placed by microscopists as a *Pinus*. If amber was the product, as some assert, of vegetable remains acted upon by terrene heat, it would have been a hot viscous mass, and not capable of preserving the delicate wings of insects in the perfect manner we now observe them. Now and then it has been found in a soft state, and one piece discovered was hard on one side and soft on the other. Brongniart and Leman, distinguished French mineralogists, both consider it a vegetable juice concreted—partly by the lapse of time—and modified by its subterraneous locality. Leman remarks that a crust of dirt, and other foreign substances, is often found on the surface of amber, like that which is contracted by vegetable gum in flowing over the bark of the tree, or falling on the ground. One kind of amber is noticed by Brongniart as destitute of the *succinic acid*, which he considers the chief criterion whereby amber is distinguished from mellite. Patrin supposes it to be honey, gradually bituminized by the action of certain mineral acids, and the article in the *Encyc. Brit.* is full of incorrect statements. Dr. MacCalloch says—"We may, perhaps, safely conclude that amber has been a vegetable resin, converted to its present state during the same time and by the same causes which have converted common vegetable matter into jet, and perhaps, ultimately, into coal."

Amber is a production of the Tertiary epoch, and it is curious that more than 800 species of insects have been observed in it. Interesting collections may be formed of them. Pope says (though we cannot agree with the third line):—



SIR EDWIN LANDSEER, R. A. 1819

C. LEWIS, SCULPT

STARTLED!

LONDON: VIRTUE & CO.



"Pretty! in amber to observe the forms
Of hairs, or straw, or dirt, or grub, or worms!
The things, we know, are neither rich nor rare,
But wonder how the devil they got there!"

Fine specimens of lizards have been found in amber, and in the South Kensington Museum one piece contains a fish.

The forests of amber-pines (*Pinus succinifer*) were in the south-eastern part of what is now the bed of the Baltic, in about 55° north latitude and 37°-38° east longitude. The amber-pine forests contained eight other species of coniferous trees (*Abies*), and several cypresses, yews, and junipers, with oaks, poplars, beeches, &c.—altogether 98 recognisable species of trees and shrubs, constituting a flora somewhat of a North American character. There are also some ferns, mosses, fungi, and liverworts.

Amber is found on the Prussian coast of the Baltic, from Dantzig to Memel; also on the coast of Denmark, in Sweden, Norway, Moravia, Poland, Switzerland, and in France, and on the east coast of England. In the United States, it has been found in the Greensand, both embedded in the soil and in lignite. It is frequently found in the British barrows. In 1576 a mass weighing 11 lbs. was found in Prussia, but the greatest weight on record is 22 lbs., being that of a lump found a few years ago between Memel and Königsberg, on the Baltic. Four thousand pounds weight are now annually furnished from this district. Aikin (Dict. of Chemistry, i. 57) says, amber is occasionally met with in the gravel-beds near London, in which it is merely an alluvial product. Other notices may be found in Tacitus (Germ. 45), and in Berzelius (Traité de Chimie, vi. 589). In McCulloch's *Commercial Dictionary* a mass weighing 18 lbs. is said to have been found in Lithuania, and is now preserved in the Royal Cabinet at Berlin.

The composition of amber is:—

Carbon	80.90
Hydrogen	7.31
Oxygen	6.73
Calcium	1.54
Alumina	1.10
Silica.....	0.63

It burns readily with a bright yellow flame, and gives an agreeable odour, leaving a black carbonaceous residue. At 287° it fuses and is decomposed, yielding water, an empyreumatic oil, and succinic acid. A kind of amber may be produced by boiling together, by a graduated heat, equal parts of rectified spirits of asphaltum and of turpentine, until the compound becomes inspissated. By boiling pieces of amber in turpentine, they can be softened, so as to be kneaded together into a coherent mass, or moulded to any form. The large circumference of some antique bowls of amber seem to preclude the possibility of their being hollowed out of a single block; for example, one exhumed from a tumulus in Ireland a few years ago was of this kind. Gesner figures as the frontispiece to his book, "De Natura Fossilium," a ring carved out of one piece of amber, so ingeniously managed that an insect (*beetle*) contained in it forms the centre and ornament of the shield, as if engraved under a crystal. Drops of clear water are sometimes preserved in amber.

Amber is often seen carved into elegant forms in the most ancient Etruscan jewellery. Amber scarabæi alternate with others in sardonyx, as pendants to the magnificent necklace known as the Prince di Canino's, the masterpiece of the Etruscan goldsmith. Juvenal represents his patron displaying at his feast a bowl embossed with beryl and reliëf in amber. It seems always to have maintained its high value among the Romans, in spite of the enormous importation. It is a singular fact recorded by Pliny, that it was used in imitation of all the transparent precious stones, but above all of the amethyst. In refractive power it is second only to the diamond. Some eminent scientific men consider that the latter is only a fossil resin; an idea strengthened by the discovery in such abundance of the Brazilian carbonado, which bears the same relation to the diamond as jet does to amber. A kind of amber called Falernian, from its similarity in colour (rich golden) to the wine of that name,

was the most prized by the Romans. They also liked pieces containing insects.

A large quantity of amber, particularly the coarser kind, finds its way to China, to be used for burning in powder as incense. It is also employed in the manufacture of a superior kind of varnish for the panels of carriages. Fine specimens of amber carving, in the form of caskets, were exhibited in the Loan Collection at the South Kensington Museum.

The story called "The Amber Witch" was written by the pastor of a district in Pomerania, in 1843. A poor pastor and his daughter discover a vein of amber, and derive a revenue from secretly working it. But the daughter is observed going in quest of the treasure in the night, and the true witch of the place succeeds in fastening the authorship of her evil deeds on the pastor's daughter, who is therefore called the Amber Witch. The name is the title of an opera by the late Mr. V. Wallace, in which he preserves the leading features of the tale.

THE SLADE COLLECTION OF ENGRAVINGS.

SINCE the acquisition of the Cracherode series, which formed the nucleus of the present wealth of the Museum in engravings, no single addition equal in extent and value to the collection bequeathed by the late Mr. Felix Slade has been made to the Print Room. It is remarkable at once for the number of the specimens and their fine state of preservation. Many of the proofs and states are extremely rare; indeed, some may be regarded as unique. So important and valuable is the collection, that it is proposed by Mr. Reid to hold an exhibition of these works, to afford the general public an opportunity of seeing them.

It happens sometimes that collections are distinguished by specialities. One may be famous for its Rembrandts, another for its Marc Antonios, another for its examples of Dürer; but, with the exception of the special master, they may be poor in all else. The collection, however, under notice comprehends every esteemed school, of which every distinguished member is represented; and the plates are the most numerous respectively of those men who were the stars of their different schools.

The Italians are headed by Marc Antonio Raimondi (Roman school), of whose works there are not fewer than thirty-one; many of which (that is, other impressions exhibited by the Fine Arts Club) were noticed in a recent article in the *Art-Journal*. This eminent engraver was born about 1487, and was a contemporary of Raffaelle, whose works he engraved, under the immediate superintendence of the great master himself. He is followed in proper order by his pupils, Agostino di Musi, called Veneziano, and Marco Dente da Ravenna—the former exemplified by two plates, and the latter by one. Of these schools there are represented seventeen members; but we purpose naming only the most eminent. Giulio Bonasoni, by whom there are three plates, was a most original artist, whose best productions were from his own designs. The Master of the Die, a pupil of Marc Antonio—so called because he used as his monogram a small cube—three subjects; Jacopo Caraglio, another of the pupils of Marc Antonio, two subjects. Two members of the Mantuan family of Ghisi, Adam and Diana, supply each one. The works of Agostino Carracci are remarkable for the beauty of their drawing; the heads, extremities, and the entire nude are admirable; by him are four plates. Of the works of Pietro Anderloni there are four specimens; by Raphael Morghen, ten; by Longhi, five; by Garavaglia, one; and by Tintoretto, one. We miss, however, from the collection some names which, although brilliant in the annals of painting, are yet distinguished in the history of etching—as Guido, Annibal Carracci, Spagnoletto, and Salvator Rosa.

Of the Dutch and Flemish schools we turn at once to the prince, Rembrandt, whose

power and versatility with the etching-needle were not the least of his gifts. The collection, however, is not remarkable for a variety of states of prints, but for examples *uniques*, *presque uniques*, and the very best proofs of the finished plates. It was customary with Rembrandt to exhibit to enthusiastic friends the progressive states of his plates, and there are extant, we believe, as many as eight or ten different states of certain of his etchings; and he has been charged with multiplying these imperfect plates, in order to profit by their sale. Of this master there are no fewer than forty-six choice examples—among which are 'Abraham's Sacrifice,' 'Joseph Relating his Dream,' 'The Repose in Egypt,' 'The Baptism of the Ethiopian Eunuch,' 'St. Catherine,' 'A Group of Beggars at the Door of a House,' 'The Shell,' 'John Asselyn, the Painter,' 'Dr. Faustus,' 'The Burgomaster Six,' 'Six's Bridge,' 'The Goldweigher,' &c. By Karl Du Jardin there are a few charming landscapes; by Paul Potter, some highly-finished plates of animals; and by A. Van Ostade, nine specimens characteristic of his manner of composition. Of Waterloo, Everdingen, Swanenelt, J. Both, and Berghem, many masterly specimens. The works of the last are as effective and as carefully finished as his pictures. There are also represented Cornelius Visscher, Crispin de Passe, Simon de Passe, Bolswert, Van Dalen, Houbraken, Lucas Vosterman, with many others, who have left but few examples; yet the excellence of these rare reliques declares how eminent these men would have been had they laboured more assiduously.

For a last word on these schools, we have reserved "that Antonio Vandyke," who gave to his friends a nobility, though they had it not. His heads are elegant and intellectual. Among them is his own portrait—that in which the head is looking over the shoulder—the same which is at Florence, with the gold chain baldric.

Of etchings by Albert Dürer there are thirty-one, among which are his most famous plates. He enjoys in Germany the same pre-eminence that Marc Antonio does in Italy; yet there is a great difference between the genius of the two men. Whereas Marc Antonio worked almost entirely after the designs of others, Albert Dürer engraved only his own compositions, and his fund of invention was as exhaustless as his ideas were original; and with respect to his execution, its delicacy has never been surpassed. The variety of conception in one subject testifies to his copious invention—as, the Virgin with the Child in swaddling clothes—then, again, the Virgin at the foot of a wall; then with the ape (a most eccentric association, by the way); then with a crown of stars; with a sceptre and a crown of stars; with short hair; crowned by angels; and, again, grouped in different Holy Families. Indeed, Dürer's power of diversifying a subject equals Rembrandt's ingenuity in varying the composition and states of his works on copper. But Dürer was not the first etcher of his school; he was preceded by the Master of 1466—so called because this date appears on one of his plates; also by Martin Schongauer, Israel von Meckeln, and the anonymous master of the fifteenth century; and of these artists each is represented by several examples. Then we have Hans Burgkmair, Lucas Cranach, and others who are known as the little masters—not so much from a want of power in their works as from their small size.

We now come to Wenceslaus Hollar, whom we find here placed among the Germans—though we are ready to show cause why, though a German by birth, he should be esteemed an English artist. We refer to him with feeling more akin to affection than enthusiasm, for he was not a great originator, but has been, nevertheless, a real friend to our school—in that he was a conscientious registrar of what he saw. When it began to be suspected that Mrs. Ford and Mrs. Page could not have worn (as they are represented to have done in Boydell's *Shakspeare*) the style of dress in which Gainsborough painted Mrs. Siddons, as we see her at South Kensington—that is, the every-day walking dress

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of the latter part of the last century—when it was hinted that it was scarcely consistent to present on the stage Hamlet and Julius Caesar in court suits and bag-wigs identical as to their fashion, Hollar's *Theatrum* was dug out of the dust of a hundred and fifty years, and, as an authority for the female costume of a certain period, has been held in reverence ever since by the more enterprising students of our school. We regard Hollar with much of that affection we feel for a popular native engraver, from the circumstance of his having worked so much in England, and made so many studies, local and personal, in London. His portraits of Charles I. and Henrietta Maria are from paintings by Van Dyke; but they are in some degree more individualised than the portraits of the famous artist. Yet Hollar was not wanting in the attribution of personal dignity, as we see in his etchings of English women of quality, whom he distinguishes beyond all others by their commanding presence. His representations of female dress describe all the known costumes of his time, rendered so distinctly as to be available as authorities for the painter, the historical illustrator, or the theatrical manager.

The original form in which this elaborate work appeared is so little known that a few words of description may not be out of place. The title-page was faced by a plate in which was a Cupid flying, holding a bow in his right hand, and a heart pierced with arrows in his left. The title is—"Theatrum mulierum sive varietas ac differentia habituum feminini sexus diversorum Europae nationum hodierno tempore vulgo in usu; à Wenceslao Hollar Bohemo delineata et aqua fortis aere sculpta. Londini—A. 1643." The publisher asserts himself in an imprint which has the precise pomposity of all similar legends of that time. It runs thus—"London: Printed by Peter Stout, and are to be sold by him at his shop at the Crown, in Giltspur Street." Besides his admirable portraits of Charles and his Queen, Hollar engraved those of the Duke of Norfolk, the Earl of Salisbury, Erasmus, Melancthon, &c. His views of different parts of London are most interesting. While other cities have been confined for many centuries by the same limits, we are forcibly reminded of the marvellous development of suburban London in two hundred years. Hollar shows us Southwark, an expanse of groves and gardens; the site of modern Islington is a pleasant pastoral country, diversified by hill and dale; and Westminster had not yet extended over Tothill Fields, a region still fresh and green. His 'Dance of Death,' after Holbein, must not be forgotten; these small plates are beautifully clear and in perfect condition; and of his own portrait what are we to say? He introduces himself as a Puritan of the sternest school, and with an expression that never could have relaxed into a smile.

Of the French school there are examples of thirty-nine engravers, among whom are Duvet, Callat, Mellan, Wille, Robert Nanteuil, the Drevets, father and son, Desnoyers, Forster, &c.; and the English school is fully represented, beginning with William Faithorne, and recording its progress, even to our own day, with an amplitude of illustration sufficient to set forth a detailed history of the art of engraving in England. Of this series we need not speak, it is enough to say that none of our engravers are forgotten. It would have been gratifying to have dwelt on the English school, but by nothing short of a history could justice be done to the subject here so copiously illustrated. Our best thanks are due to Mr. Reid for the facilities afforded us for the inspection of these treasures.

In a future paper we hope to give our readers some account of the extraordinary collection of ancient glass, &c., which the nation has acquired through the munificence of its late owner: it is one that in many respects is of more special, if not general, interest and value than the collection of engravings. The value of Mr. Slade's bequest to the British Museum, in works of Art alone, can scarcely be overestimated, independent of the large sum of money left for other Art-purposes.

For forty years the Birmingham Society of Artists has been doing good, conscientious, earnest work in training the artistic element in the locality. It has been until recently the only institution which has charged itself with that important duty. Many of its earlier members have occupied, and now occupy, distinguished positions in the Art-world; their works have been, and are, coveted by collectors. It has not been without its influence in calling into existence local collectors alike wealthy, intelligent, and appreciative, whose galleries give evidence that at an early period they foresaw the coming greatness of the artists whose works they purchased; and lastly, ere a Department of Practical Art existed, its School of Drawing and Modelling was the only public institution in existence in the locality that recognised the influences of Art on industry, which operated on the manufactures of the town. Well, then, has the local Society of Artists earned its new prefix of "Royal," which Her Majesty within the last few months has worthily conferred upon it. Coming somewhat late, the recognition (the result of honest hard work) is all the more valuable. All honour, then, to the Royal Birmingham Society of Artists.

Two months ago we alluded to its spring Water-Colour Exhibition, unequalled in the provinces. We have now briefly to direct attention to its second Exhibition of the year, opened to the public on the 27th August last. The industry of its officers is shown by the nearly 700 works which adorn the walls of its Exhibition-Rooms. If, numerically, the number is great, the excellence of the works exhibited leave but little to be desired on the score of genius and merit. The borrowed pictures are few in number, and are from the collections of Sir R. Murchison, J. Wardell, H. S. Turner, and John Rutson, Esqs. The contributions being sent chiefly from the artists direct, for the first time for many years examples of sculpture are included. If artists at a distance have supplied the *chef-d'œuvre*s of the collection, the local artists have most effectively done their part. Altogether, the collection is one very far ahead of provincial exhibitions. Proof of this will be gathered from the works we are about to name, of many of which, by the way, we have already given critical notices. Chief among these we have Sir E. Landseer's 'Rent-Day in the Wilderness,' followed by Elmore's exciting episode from the French Revolution, 'Marie Antoinette Insulted by a Band of fierce Harridans,' human only in form; Maclise's 'Last Sleep of Duncan,' full of archaeological material, most carefully made out; W. F. Yeame's incident in the life of the ill-fated Lady Jane Grey, wherein Fakenham vainly attempts her conversion to the faith of Rome; Armitage's 'Herod's Birthday Feast,' and 'Daniel pointing out to King Cyrus how the Priests of Bel did their "spiritual"'s'; Leighton's 'Jonathan's Token to David.' An elaborate exposition of the appliances of ancient warfare is set forth in 'The Catapult,' by J. E. Poynter; a most humorous "bit" by J. Pettie, 'Pax Vobiscum,' i.e. a mouse at a meal blessed by a monk of the Friar Tuck school. In portraiture, Sir Francis Grant, the president of the R.B.S.A., contributes two examples, the portraits of the Earl of Bradford and Miss Grant. H. Weigall has a very charming group of the Countess of Westmoreland and daughter. The names and subjects already stated indicate but a tithe of the artists and their contributions from a distance, all of which attract attention; and our limits indicate to us that but a brief space can be spared for works contributed by the members of the society and others whose pictures deserve mention. Against precedent, we allude to the portraits first. The works of W. Roden and H. T. Munns demonstrate a strength in this department of Art which few provincial towns possess. While, for general excellence of execution and richness of colour, the palm may be awarded to the portraits of the former, to the latter is unquestionably due the merit of individuality, of verisimilitude to the originals;

evidences of this will be found in the portraits of Mr. Peter Hollins and the Rev. G. D. Boyle, vicar of Kidderminster, by Mr. Roden, as contrasted with those by Mr. Munns, more particularly in the portrait which bears the title, 'More Wise than Famed,' and in that of the newly-created, hard-working Bishop of Lichfield, wherein not only the mental characteristics, but the features of the subject, have been caught with singular felicity. The progress made by Mr. Munns is very apparent. In landscapes, Mr. F. H. Henshaw's contributions attract attention by their careful execution, and the sunny gleams which throw a halo around them. Those of C. T. Burt are broad, free, and breezy, true in colour; and it is in no spirit of disrespect we say, they remind us of similar subjects as treated by the late D. Cox. 'The Harbour Bar' is a great success; equally so is 'The Cornfield on the Welsh Coast'; C. W. Radclyffe is also a liberal contributor of works which will add to his fame. R. S. Chattock evidently depends on careful and truthful execution for the interest given to his works, rather than in selection of his subjects; he eschews prettiness to get truthfulness, and he has his reward. S. H. Baker shows improvement, alike in his oils and water-colour—particularly in the 'Castle Rock, North Devon'; but his works lack texture. The landscapes of C. R. Aston show a marked improvement. Howard Harris has some clever works, which show that the artistic element is hereditary. Mr. Worsey's flower subjects equal in brilliancy his former works. Mr. and Miss Steele are both contributors of landscapes in water-colours of much excellence; and Mr. A. E. Everitt is strong in subjects of an architectural character, bearing on the ooden time. Messrs. H. H. Lines, Prati, Kyd, E. and H. Hall, Hughes, Lees, Symonds, Bernasconi, &c. &c., swell the number of contributions, and add to the interest of the collection. In sculpture, Mr. Hollins's statue of Sir Rowland Hill is a great success; it is life-like, the pose admirable, and it is carefully worked—worthy alike of the subject and of the artist. There is a good bust of Lord Lyttelton by Miss Fellows; a clever medallion of a lady by a nameless sculptor; and no fewer than six works by F. J. Williamson, the best of which is 'Hero,' which is well modelled and gracefully draped.

As a whole, this Exhibition shows what energy will do. Birmingham has always been successful in its Art-exhibitions; the present instance is a crowning success. The Council of the Royal Society of Artists should receive as its reward numerous visitors to its Exhibition. Artists and the public should know that the sale of works in these rooms very far exceeds those of any exhibition in the provinces; and also that it possesses a secretary whose heart and soul is in the work, viz., Mr. Allen E. Everitt.

The Committee of the Birmingham School of Art, in connection with the Free Libraries' Committee of the town, opened, on the 7th of September, in the Art-gallery, an Exhibition of works of Art, consisting of contributions from the South Kensington Museum, comprising objects in the precious metals, bronze, brass and iron. The enamels presented to the Midland Institute by the late Sir Francis Scott are also important features in the collection. It is to be hoped that these may be useful as suggestive to the gold and silver workers, jewellers, brass and iron workers of the town and district. The Castellani collection of jewellery and other works purchased at the Paris Exhibition are of special interest in a place where manufactures of a similar kind are carried on. It is to be desired that good use may be made of the examples by the artisans intended to be benefited by their exhibition, and that the examples may be viewed as suggestive only—not to be copied literally, but to form the groundwork on which to build, and to produce objects of an original order for similar uses and ornamental purposes, personal and decorative.

We have in type other items of Art-doings in Birmingham which we are compelled to defer till our next publication.

NANTGARW AND SWANSEA

CHINA:

A HISTORY OF THE PORCELAIN AND EARTHEN-
WARE WORKS AT THOSE PLACES.

BY LLEWELLYN JEWITT, F.S.A.

In my last chapter I wove into a brief notice of the remarkable career of William Billingsley short histories of the various china manufactoryes he established, and of others to which, by his great skill, he contributed. My object will now be to speak at more length of some of those works and of their productions, and to describe the marks which their owners have from time to time used. I shall thus hope to continue the thread of the histories of the more famous of the old earthenware and porcelain works of England which I have already given in the pages of the *Art-Journal*, and to give such information as may be useful, not only to collectors, but to the general reader. And first of all, as to

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A small manufactory of earthenware appears to have existed at Swansea in the middle of last century—a period when the works belonged to a Mr. Cole, who afterwards took into partnership Mr. George Haynes. About the year 1780 Mr. Haynes became sole proprietor. The buildings in which the works were carried on were originally copper-works, and were converted into a pottery by Mr. Cole. By Mr. Haynes and his partners, under the firm of "Haynes and Co.," they were much enlarged, and were by them styled the "Cambrian Pottery." In the year 1800, when Donovan wrote his excursions in South Wales and Monmouthshire, the works were considered to be extensive, and to be producing wares of a superior class; the buildings being said to be arranged on the same plan as those of Josiah Wedgwood, at Etruria. In 1802 Mr. Haynes sold his works, moulds, models, stock, &c., to Mr. Lewis Weston Dillwyn, and by him the buildings were very greatly enlarged, and the business considerably extended.

At first, only the ordinary descriptions of common earthenware were made at these works; but the manufacture was gradually improved by Mr. Haynes, who produced a fine white earthenware, a cream-coloured ware, an "opaque china," and other varieties, as well as a very passable kind of biscuit ware. This "opaque china," a fine, hard, compact, and beautiful body, is doubtless the "porcelain" ware spoken of by Donovan, on which so much unnecessary stress has been laid by a recent writer, to prove that veritable porcelain was made at Swansea before the time when Mr. Dillwyn commenced it; the same writer forgetting to notice that in the same paragraph in which Donovan speaks of the Swansea "porcelain," he speaks also of it and other wares bidding fair some day to vie with "Sieve pottery." This shows how cautious writers ought to be in quoting and laying stress on these terms. In the body of the Swansea wares, "the North Devon or Bideford clays seem to have been early employed; as also the Dorset or Poole clays, the last still continuing to be used. Cornish Kaolin and China stone likewise formed a portion of the porcelain body."

Upon the works passing into the hands of Mr. Lewis Weston Dillwyn, in 1802, the opaque china was much improved, and the decorations assumed a much more artistic character.

The principal artist employed for the decoration of this ware appears to have been a Mr. W. W. Young, an artist of great ability, who was particularly skilful in painting flowers, but more especially natural history subjects—birds, butterflies, and other insects, and shells. These he painted from nature, and was remarkably truthful and free in his delineations. Pieces decorated with his painting are now of rare occurrence, especially those with his name signed upon them. When it does appear, it is, so far as my knowledge goes, either

Young pinxit, or Young f.

But, as I have said, it is of rare occurrence. In the Museum of Practical Geology are some

interesting examples of this "opaque china." The decorations consisted—we are told by Donovan—in 1800, of "emblematical designs, landscapes, fruit, flowers, heraldic figures, or any other species of ornamental devices," so that several artists must at that time have been employed. Mr. Young, of whom I have just spoken, had been for some time previously employed by Mr. Dillwyn in illustrating his works on Natural History;* and having been instructed in the use of enamel colours, he became a great acquisition to the manufactory. He afterwards became one of the proprietors of the Nantgarw China Works, as I shall show in my account of that manufactory.

In 1814 Mr. Dillwyn received a communication from Sir Joseph Banks, that a specimen of china had been submitted to Government from Nantgarw, and he was requested to examine and report on those works. This matter is thus spoken of by Mr. Dillwyn himself:—"My friend Sir Joseph Banks informed me that two persons, named Walker and Beeley,† had sent to Government, from a small manufactory at Nantgarw (ten or twelve miles north of Cardiff), a specimen of beautiful china, with a petition for their patronage; and that, as one of the Board of Trade, he requested me to examine and report upon the manufactory. Upon witnessing the firing of a kiln at Nantgarw, I found much reason for considering that the body used was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shivered or more or less injured in shape by the firing. The parties, however, succeeded in making me believe that the defects in their porcelain arose entirely from imperfections in their small trial-kiln; and I agreed with them for a removal to the Cambrian Pottery, at which two new kilns, under their direction, were prepared. While endeavouring to strengthen and improve this beautiful body, I was surprised at receiving a notice from Messrs. Flight and Barr, of Worcester, charging the parties calling themselves Walker and Beeley with having clandestinely left an engagement at their works, and forbidding me to employ them." In 1814, then, William Billingsley and George Walker commenced for Mr. Dillwyn, at the Cambrian Pottery, Swansea, the manufacture of china, of the

same body and glaze as that they had produced at Nantgarw. For this purpose, some new buildings, kilns, &c., were erected, and the utmost secrecy was observed. The new buildings for the manufacture of china were erected on a place previously a bathing-place. Mr. Dillwyn—or rather Billingsley and Walker for him—succeeded in producing a beautiful china; but the loss of time in building and altering the kilns, &c., and the losses and disappointments attending numerous experiments and trials, prevented it being made to more than a limited extent. Soon after the receipt of Messrs. Flight and Barr's letter, Mr. Dillwyn dismissed Billingsley and Walker (who returned to Nantgarw), and continued the manufacture of china, but of a somewhat different body. About 1817 the manufacture was laid aside by Mr. Dillwyn, and for a time carried on by Mr. Bevington. In 1820, the moulds, &c., were purchased by Mr. Rose, of the Coalport Works, and removed to that place; and since that time no china has been made at Swansea.

The Cambrian Pottery passed successively from Mr. Lewis Weston Dillwyn (who afterwards became, from 1832 till 1835, Member of Parliament for Glamorganshire) to Mr. Bevington, who, I am informed, was at one time manager of the works, and who subsequently took a partner, and carried them on under the style of "Bevington and Roby," and "Bevington, Roby, and Co." and so back again, ultimately, to Mr. Dillwyn, and thence to his son, Mr. Lewis Llewellyn Dillwyn, the present highly respected M.P. for Swansea. Under this gentleman's management, the works were carried on with much spirit, and, about 1848 or 1850, he introduced a new branch of manufacture—that of an imitation of Etruscan vases, &c. This ware, which was called "Dillwyn's Etruscan Ware," was a fine rich red body. On this was printed, in black outline, Etruscan figures, borders, &c., and the general surface was then painted over and up to the outlines with a fine black, leaving the figures of the original red of the body. The effect was extremely good, and some remarkably fine examples are, although but few pieces were made, still preserved. The accompanying engraving exhibits an example in my own collection. It is of ex-



tremely elegant form, and the pattern, both border and figures, are in remarkably good taste. The mark is the one here shown. It is



printed] in black, on the bottom of the vase. The forms were all taken either from vases in the British Museum, or from Sir William Hamilton's "Antiquités Etrusques, Grecques, et Romanies." But very little was produced, as it was not a ware, unfortunately, to command a ready sale. It was made from clay found in the neighbourhood which, when not too highly burnt, burns to a good red colour.

* Mr. Lewis Weston Dillwyn, who was a Fellow of the Linnean Society, was the author of "A Synopsis of British Conifers, Coloured from Nature, with Descriptions;" "A Description of Recent Shells;" and "Catalogue of the more rare Plants found in the Neighbourhood of Dover;" and, in conjunction with Dawson Turner, of "The Botanist's Guide through England and Wales."

† George Walker and his father-in-law, William Billingsley, who had assumed the name of Beeley or Beale.

In 1852, Mr. Lewis Llewellyn Dillwyn retired from the concern, and it then passed into the hands of Mr. Evans, who carried it on, under the firm of "Evans and Glasson," until 1859, when, for a time, the style was altered to "Evans and Co.," and, subsequently, to "D. J. Evans and Co." (son of the Mr. Evans just alluded to), by whom it is at the present time carried on. The manufacture at the present day consists of the ordinary classes of white, blue and white, and agate earthenware; the markets being principally Wales, Ireland, West of England, and Chili. No trade-mark is used.

Among the artists at one time or other employed at Swansea, besides Young, of whom I have already spoken, it may be interesting to note the following:—Pardoe, who was an excellent flower-painter (afterwards of the Nantgarw works); Baxter, a clever figure-painter, who came to these works from Worcester, to which place he afterwards returned;*

* Of this clever painter Mr. Binns says:—"Baxter was certainly the most accomplished artist who painted Worcester porcelain in the first half of the present century, and his productions are the most covetable works of the time. We have been favoured by his son, Mr. Thomas Baxter, F.G.S., with a few notes respecting him. It was Mr. Baxter's early training, aided by a naturally artistic mind, which enabled him to take the high position which we have assigned to him. Mr. Baxter's grandfather had workshops in London for painting and gilding china; they were situated at No. 1, Goldsmith Street, Gough Square,

Bevington a flower-painter; Reed, a modeller of considerable repute; Hood, also a clever modeller; Jenny, a tracer in gold; Morris, a fruit-painter; Colclough, who was much admired as a painter of birds; Evans, who was a talented flower-painter; and Beddoes, who was the best heraldic painter; to these, of course, must be added Billingsley, who was the best flower-painter of the day, or since.

The principal marks used at these works appear to have been the following:—



This occurs on a beautiful dark mottled blue, oviform earthenware vase, having on one side an exquisitely painted group of passion-flowers, roses, &c. The mark is painted on the bottom, and is unique. This splendid example is in the collection of S. C. Hall, Esq.

In Mr. Hall's collection, besides this splendid example of "Cambridge" ware, are an oviform vase and cover, having a yellow ground, with blue borders and handles, and brown scrolls at top; a flower vase on a tripod stand, blue ground with a white border, painted with acanthus scroll; on the cover is a bouquet of flowers in full relief; a pair of cup-shaped vases, with blue ground, black borders, and white, classical figures at the top; and a lamp, the handle of which is in form of a female holding a pitcher, the lamp resting on a pedestal and triangular foot.

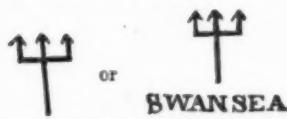
On the porcelain made by Billingsley and Walker for Mr. Dillwyn, the mark appears to have simply been the name

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printed in red, or, as on the subsequent make of china, the name sometimes occurs simply impressed.

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At other times, with the addition of a trident, "which," Mr. Dillwyn says, "denotes a supposed improvement which was not ultimately found to answer." It is thus—



Another mark, which I here engrave, has

Fleet Street, a locality connected with Worcester from an early date. It was usual for Mr. Baxter, sen., to obtain white porcelain from France, Staffordshire, and elsewhere, and decorate for the London dealers. It appears that Mr. Baxter, jun., was patronised by Lord Nelson, and frequently employed by him in making sketches at Merton; he also painted a rich dessert service for his lordship. Many of the celebrated subjects of the time painted by Sir J. Reynolds, West, and others, were introduced by him on plaques of porcelain; some of them are now in his son's possession, viz. "Thetis and Achilles," after West; "Puck," after Sir J. Reynolds; and "Boy with Cabbage Nets," after the same artist. Mr. Baxter was also engaged by a celebrated connoisseur, in London, to copy some of the more remarkable works in his collection. This gentleman, in his conversation on Art matters, frequently stated that, in his opinion, there was no decorative Art in England. After his return from Paris, on one occasion, he showed Mr. Baxter a fine piece of porcelain which he had purchased in that city, and asked him whether such work could be produced in England. To his great surprise, Mr. Baxter replied that he had painted that very piece himself, in Goldsmith Street. This little occurrence will give us some idea of the superior character of our artist's work, and the effect of his teaching is evident in Messrs. Flight and Barr's ornamental productions. Mr. Baxter established a School of Art during his visit to the city, from 1814 to 1816; and some of those who afterwards distinguished themselves in connection with the Arts and Art manufactures of the city, formed part of his class. Amongst these, we may name Doe, Astles, Webster, Pitman, Lowe, and S. Cole. When Mr. Baxter left Worcester, in 1816, he went to Mr. Dillwyn, at Swansea, and continued there for three years. Amongst the special works painted at that establishment, may be named the "Shakespeare Cup," now in the possession of his son, and a dessert service of garden scenery (a style peculiar to himself), which, we believe, is in the possession of Mr. Dillwyn. Mr. Baxter returned to Worcester in 1819, and joined Messrs. Flight and Barr's establishment again, but subsequently removed to Messrs. Chamberlain's. The handle of a well-known vase, formed by horses' heads, was modelled by Mr. Baxter from the head of a favourite mare of Messrs. Barr. During Mr. Baxter's residence with Messrs. Chamberlain, we believe his principal works were services; and the last on which he was engaged was a service of fruit, of which a specimen is in our cabinet. He died in April, 1821."

two tridents in saltire and the name Swansea, thus—



Other marks which I have met with, or have notes of, are—

DILLWYN & COMPANY

DILLWYN & CO



SWANSEA
DILLWYN & CO

CAMBRIAN POTTERY

In Swansea is also a small potwork besides the Cambrian pottery. It belongs to Mr. Ricketts, who produces only the commonest kinds of black and Rockingham ware, tea-pots, jugs, &c., and hardware jugs of mixed local clay and Dorset clay (principally for the French markets), ornamental flower-pots, garden-vases, &c. There was also, in the early part of the present century, a small pottery owned by a Mr. Baker (who left the Cambrian pottery), at which a finer kind of earthenware was produced. It has, however, long been discontinued.

NANTGARW.

The history of these short-lived works is so mixed up with that of Swansea, and with others named in my last chapter, that I shall need say

but little more than I have done about their first establishment. The works were, as I have already stated, commenced on a very small scale, in 1813, by William Billingsley, the famous flower-painter of Derby, and his son-in-law, George Walker; the former at that time passing under the assumed name of Bealey, or Bealey. Shortly afterwards, having applied to the Board of Trade for patronage and, of course, Government aid, Mr. Dillwyn, of the "Cambrian Pottery," at Swansea, went over to examine and report upon the ware; and this examination resulted in his entering into an engagement with Billingsley and Walker, by which they, with their recipe, their moulds and other appliances, removed to Swansea. In about two years this engagement was brought to a close, and Billingsley and Walker returned to Nantgarw, where they again commenced the manufacture of china of the same excellent and peculiar kind for which they had become so famous. The proprietors appear to have met with liberal friends to assist them in their undertaking. The Hon. William Booth Grey, of Duffryn, is said to have subscribed £1,000 towards the undertaking, and other gentlemen almost equally liberal sums. The whole of the money subscribed, understood to have been about £8,000, is said to have been expended in little more than two years. This in great measure appears to have been caused by experiments, and trials, and alterations in buildings, &c., and by the immense waste in "seconds" goods, or "wasters," which were invariably broken up, instead of, as now at most works, being disposed of at a cheaper rate.



NANTGARW WORKS.

"That Billingsley and Walker, with Mr. Young, who appears to have come from Swansea to join them, as also Mr. Pardoe, from the same works, who was formerly of Staffordshire (with Mr. Turner), and afterwards of Bristol, and who was a clever painter, were the proprietors of the renewed works, seems evident, and they were carried on with considerable success.

The productions of Nantgarw were, as far as beauty of body and of decoration, as well as form, are concerned, a complete success, and the works gradually, but surely, made their way in public estimation. The London houses—especially, it is said, Mr. Mortlock's—found it to their advantage to support the manufactory, and there was thus no difficulty in finding a good and profitable market. A service was made and presented to the Prince of Wales (afterwards King George IV.); "the pattern was a green vase, with a single rose on every piece, and every rose different." This beautiful service was painted, I believe, partly by Billingsley and partly by Pardoe. It helped very materially to make the works fashionable, and it is said that they were visited by numbers of the nobility and gentry, "as many as forty gentlemen's carriages having been known to be there in one day." The trade which was thus beginning to

dawn being felt to be likely to some considerable extent to affect that of the Coalport Works, Mr. Rose (of those works) entered into an arrangement with Billingsley and Walker by which he bought up their concern, made a permanent engagement with them, and at once removed them and their moulds, and everything else, to Coalport. The manufacture of China was, therefore, closed at Nantgarw. In 1823 Mr. Pardoe died. Mr. Young removed, I am informed, to Droitwich, where he carried on a salt work. Billingsley and Walker, as I have already stated, removed to Coalport, where Billingsley died in 1827 or 1828.

In 1823 the greater portion of the china works were pulled down, the dwelling-house and some other portions alone remaining. In 1832, Mr. William Henry Pardoe, of Bristol (who was a china painter of great skill), a good practical potter of great experience in the art which had, through Richard Champion and his successors, made his city famous, entered upon the premises, and commenced there a red-ware pottery, in connection with an extensive tobacco-pipe manufactory. To this he afterwards added Rockingham ware and stone-ware departments, in each of which he produced goods of excellent quality. Mr. Pardoe died in 1867, and the Nantgarw works—those works around which

such a halo of interest exists—are still carried on by his widow and her family. The goods now produced are red or brown earthenware, made from clay found in the neighbourhood—many of the pitchers being of purely mediæval form—stoneware bottles of every kind, jugs, butter-pots, cheese and bread pans, feet and carriage warmers, snuff-jars, hunting jugs and mugs, tobacco-jars, jugs, &c., and other goods; and tobacco-pipes, which experienced smokers declare to be at least equal to those from Broseley.

The village of NANTGARW is in the parish of Eglwysillan, in Glamorganshire; it is eight miles from Cardiff, and one mile from the "Taffs Well" Station, on the Taff Valley Railway; and the Rhymney Valley Railway is also equally near. From the "Taffs Well" Station the walk along the roadway is truly delightful. The scenery is wild and beautiful, the river Taff being here and there seen, while mountain streams coming rushing down to join it, foam and tumble over rocky beds, and add much to the charms of the valley. Nantgarw itself lies in a hollow formed by the high Glamorganshire hills. On one side of the valley runs the Taff Vale Railway, and on the other the Rhymney Valley Railway; and the Glamorganshire Canal also passes through it. The village is small and quiet, extremely retired, and one whose scenery and surroundings we much enjoyed when prosecuting the inquiries for this article.

The works, shown in the engraving, are picturesquely situated by the side of the Glamorganshire Canal, on the road to Caerphilly.

The only marks used at Nantgarw which can be considered to be marks of the works are the following, impressed in the body of the china—

NANT-GARW
G. W.

the G. W. being the initials of George Walker, the son-in-law and partner of Billingsley, and the single word

NANTGARW

in red colour.

The goods produced were tea, dinner, and dessert services, vases, match-pots, cabinet cups, pen and wafer trays, inkstands, and a large variety of other articles. One of the most interesting relics of these works which has come under my notice is the cup here engraved,



which is in my own collection. It has been painted with what is technically known as the "Chantilly pattern," in blue, and then has been used as a trial piece for colours and glazes. It bears in different parts of its surface various washes of colour, with marks and contractions to show the mixture, which have been submitted to the action of the enamel kiln. In my own collection are also some other highly interesting examples, including an oval tray, painted with flowers, a plate, "Chantilly" pattern saucers, and some interesting fragments and relics of the old works. In the Jermyn Street Museum the collector will find some good examples for comparison, as he will also in some private collections.*

(To be continued.)

* Some remarkably fine examples of Nantgarw china are in the possession of Sir Ivor Bertie Guest, Bart. In Mr. Norman's possession is an inkstand beautifully painted with roses, and massively gilt. In Mr. Manning's collection are some carefully painted plates, &c.; as there are also in those of Sir Thomas Holburne, Dr. Diamond, and others. In Mr. Bagshawe's collection are a remarkably fine pair of double-handled cups, covers, and stands, beautifully ornamented with raised flowers, and with exquisitely painted groups of flowers.

THE WINDOWS OF FAIRFORD CHURCH.

PUBLIC attention has been so loudly called to the subject of the painted windows of Fairford Church, that it becomes necessary to investigate the literary part of the question before we are in a position to form any complete opinion on the artistic merits of these rare relics of antiquity.

It is now pretty widely known that in the parish church of Fairford, in Gloucestershire, some eight miles from Cirencester, there exist twenty-eight windows of ancient painted glass, most of which are divided into several compartments. Of the subjects represented so few are taken from the Old Testament, that it is probable some special reason existed for the selection. Besides the almost universally favourite scene of the Temptation, the Old Testament subjects are taken from the lives of Moses and of Gideon, of Sampson, of David, and of Solomon. The New Testament supplies twenty-four subjects, including the Last Judgment; and ideal representations of Prophets and Apostles, Evangelists and Fathers of the Latin Church; together with such apocryphal or monkish curiosities as the meeting of Joachim and Anna, the birth, presentation, and assumption of the Virgin Mary, and the Descent into Hell,—make up the number of forty-two main designs, besides smaller works in *grisaille*, and the well-known cognisance of the Prince of Wales.

Tradition ascribes the origin of these windows to foreign Art. They are said to have been captured at sea in 1492, and fixed in the rebuilt Church of Fairford about 1500. There has been an attempt made to identify them as the work of no less an artist than Albrecht Durer.

It is on this question of authorship that the literary controversy has chiefly raged. As to the antiquity, the beauty, and the high artistic value of the windows there is no question. That they are of Flemish or German execution is the general opinion, although there are not wanting advocates who ascribe to them an English origin. But if we can in any way rely on the dates connected with the building, the windows were completed and shipped for their original destination in the year 1492. Albrecht Durer was born in 1471, so that the improbability of the execution of a series of works of this magnitude by a lad under the age of twenty-one, is a consideration that should make the advocates of his authorship careful to advance no statement that they are unable to prove. In 1492 Durer, having worked two years under his father as a goldsmith, and four years as an apprentice to Michael Wohlgemuth, the painter and carver, was in the midst of a four years' travel in Italy. Any connexion, therefore, of the work at Fairford with this famous artist must depend on the disproof of the dates ascribed to the capture of the glass and to the restoration of the church.

An impartial examination of the paper submitted to the British Archaeological Association, in advocacy of the assumption that the windows of Fairford Church are the work of Albrecht Durer, must end in a nonsuit. No case is really made out. It is, of course, possible that want of skill on the part of the advocate may be the reason, but we can only deal with the argument as it actually comes before us.

Mr. Holt first adduces "the evidence of tradition" to connect the name of Durer with the windows. But the origin of this tradition, according to the same authority, is, that in 1712 the name of Albert Durell appears in the first printed account of the windows. The jump from "Albert Durell, an Italian master," to the German artist, Albrecht Durer, can hardly be called reliance on tradition.

The second "argument" proffered is, that the history of the rebuilding of the church is "consistent" with the authorship thus assigned. If we take the history as it comes down to us, such an authorship is simply impossible. If we cut and carve it as we please, denying the accuracy of dates, and impugning old statements as "grossly corrupt," we may steer clear of palpable contradiction. But this is not a serious

mode of investigation. To assume such a tone towards inconvenient traditions as to say, "there not being, of course, a particle of truth in either narrative," is peculiar to that form of logic which is termed "*petitis principiis*."

The question is therefore reduced to that of the actual evidence furnished by the designs themselves.

As to this, the one convincing means of identification proper to the works of the great German artist is undeniably absent. The signature, or monogram, of Albrecht Durer is nowhere to be found on the windows. The work is of sufficient magnitude to render it as certain as anything of the kind can be, that an artist who was in the habit of signing his productions would not have neglected his usual precaution in such an instance. An "A" has, indeed, been discovered on the sword of the executioner, and the presence of a horizontal line above this letter has led to the ingenious suggestion that, on this occasion only, the great artist intended to sign himself as Albrecht Thurier. It is not necessary to do more than refer to the species of special pleading which is thus made to do duty for real investigation.

No evidence is adduced that Albrecht Durer ever wrought in glass. Mr. Holt quotes certain destroyed windows once existing in the Temple Church at Paris, at Passy, and at Hirschau, but he entirely omits to state in what manner the authorship of these works is shown to be connected with Durer.

The only question, therefore, that remains, not as to the dis-proof, but as to the non-proof of the assumed authorship, is the following:—Are there, in these unsigned windows, executed, as far as we have any account, in 1492, any distinct internal signs that the hand of the great German artist produced them?

Here again argument, strictly so called, is absent. Certain forms, such as that of the *nimbus*, are relied on in support of the affirmative assertion, which are actually marks, not of authorship, but of date. When minutely investigated, moreover, these details are against, instead of in behalf of, the assumption. Thus it is admitted that the final letters in the scrolls differ from those employed by Durer. The Temptation is referred to as being very differently treated by Durer in the year 1510. The similarity between the designs of the windows and those of the early German block books—which is, in fact, an argument against attributing the windows to Durer—is twisted into one in favour of the assumption, by the further attribution of the block books themselves to the same artist; and the distinct proof that exists that the date of the block books is far anterior to that of Durer's birth, is quietly met by the assertion of "forgery." Mr. Cavendish Boyle very pertinently remarks, "Has Mr. Holt seen the print?" (that of St. Christopher, on which he declares that the date is forged); and adduces a stamped date of 1467 on the hogskin binding of the *Apocalypse* and *Biblia Pauperum* in Lord Spencer's library at Althorp. Again, we must remark, that to fling accusations of forgery at unexamined documents irreconcileable with an imaginary hypothesis, is not serious argument, nor is it a method likely either to elicit truth, or to command respect.

There is another consideration which has been, not unnaturally, overlooked by those who have approached the subject from the point of view proper to the antiquarian or the *connoisseur*. It is one which occurs with full force to the artist alone. The craftsman in any walk of Art—the sculptor, the engraver, the painter—well knows how different is his grasp of an unaccustomed tool from that with which he handles his familiar implement. In the fifteenth and sixteenth centuries the division of artistic labour was less distinct than at present, and we find the same men masters at once of sculpture and of architecture, of painting, of engraving, and of metallurgy. But to be able to recognise the work of an artist in any distinct branch of Art, it is indispensably necessary to be acquainted with his works in that particular branch. From a study of the architecture of St. Peter's, no one could form an enlightened opinion as to the authorship of the statues in the Chapel of the Medici at Florence. From the

grave and gentle tone of the paintings of Leonardo da Vinci, no one could be led to form a guess at the authorship of his carved Medusa. The most careful student of Titian, as Titian is to be seen in the galleries, may well be surprised at the humour, the sarcasm, and, we may add, the true and daring taste, which the great Venetian evinced in a caricature sketch of the Laocoön, the human figures being replaced by monkeys.

Thus, however enlightened and minute may be the study which Mr. Holt has given for ten years to those works of Durer to which he has had access, he has confessedly no knowledge of the method and characteristics which distinguish that master's work in glass, if he ever did work in glass; and thus neither his opinion, on the one hand, nor that of Dr. Bell, who has long studied the same subject, with a view to producing a biography of Durer, on the other, can be considered as decisive in this respect. The latter gentleman, indeed, cites a small window in a chapel at Guildford, and one in the South Kensington Museum, as attributed to Durer, but doubts the correctness of the attribution. Again, the question of working originally in glass, or of following in glass the designs of a known draughtsman, whether taken from published works, or specially intended for the purpose, as the cartoons were for the workers of the tapestry, is entirely untouched.

On the review of the whole case it is therefore clear that no proof has as yet been offered that the Fairford windows were either the work of Durer's hand, or executed according to his designs. If the dates traditionally associated with the windows are correct, it is impossible that they should have been the work of this artist. If the tradition be thrown overboard, no evidence of connection has been traced. It is easy to attribute an unsigned work to the hand of any contemporary, or nearly contemporary, artist whose name happens to be recorded, but guesses of this nature, however implicitly they may be believed in by the person who originates them, form no portion of Art-criticism, and, if they are ranked as anything but guesses, are of a mischievous tendency. When a writer speaks of "a belief" as an "argument," he shows that he is unacquainted with the rules of evidence, and he leads us to undervalue his opinion as one rashly and imperfectly formed. A belief which is perfectly sincere, and even fanatical, may be either well or ill-founded. It is the ground of that belief with which alone the judgment has to deal. As far as this ground has been brought clearly forward on the present occasion it is untenable. The old Scottish verdict of "Not PROVEN" satisfies the justice of the case. We are not in a position to add "not possible," but, if pressed for an opinion, must answer, "not probable." It is, however, only just to Mr. Holt to say, that if any living man may be regarded as an "authority" touching the works of Albrecht Durer, it is he who has so zealously set himself to the difficult task of proving the authenticity of the coloured glass at Fairford. For many years he has occupied himself in studying the old painter and engraver of Nuremberg in all the varied developments of his art; and the view now taken of the subject under discussion is one of the "outcomes" of his devotion to the artist's fame.

We trust, however, that the failure of the attempt to connect the Fairford windows with the great name of Albrecht Durer will not lead to the undervaluing of what is, in some respects, one of our finest relics of mediæval Art. A committee has been formed, with the aid of the Vicar of Fairford, for the purpose of raising a fund for the illustration and preservation of the windows, and lovers of Art will gladly support so worthy an object. If it is properly organised, the undertaking can hardly fail to be self-supporting, as a set of good *fac-similes* of the windows (of course, on a reduced scale) would find many purchasers.

The aid of photography will, of course, be secured. We speak with reserve as to the manner in which the blue and purple of the windows can be represented by this means; but accuracy of outline and of detail cannot be so faithfully attained by any other mode of copying. It is not impossible, moreover, that

a careful study of the photographic effect of the rich tints of the old glass may throw some light on the important question of the chemistry of a lost art. While for astronomical, architectural, and domestic purposes, the present state of the glass manufacture is as superior to that prevailing at the close of the fifteenth century as is that of iron itself, the rich hues of the old stainers are as unattainable by modern skill as are the blues of Perugino by the Royal Academicians of the present day. It is more than probable that the inferior quality of the old glass, as to clearness and translucency, is connected with its deeper glow and richer warmth and depth of colour. Effects of unexampled beauty have been recently produced by a polarising kaleidoscope. In spite of our assumed acquaintance with the subject, we actually know but little of the primary laws of refraction, of colour, and of polarisation. As far as the action of these laws in the case of stained glass is concerned, it is possible that we may have much to learn from a careful and exhaustive study of the Fairford windows.

A FRENCH CRITIC ON THE ROYAL ACADEMY EXHIBITION OF 1868.

SINCE the Great "Exposition" of 1855, when the pictorial productions of every country in Europe were brought into competitive contrast, the French critics have been surprised, as it would seem, into recognising the existence of an English school, and have made it the subject of their strictures. They have all concurred in the opinion expressed by the witty, subtle, and satiric About, that "the English is the only school unaffiliated to that of France, and which has maintained a striking originality." This abnormal independence appears to have generated an untoward jealousy on their part, which, ever and anon, manifests itself in sarcastic comment. A better, a more liberal, spirit occasionally animates their notices, and in these, if there be something substantially instructive, there is not a little amusing, as specimens of the "half savage, half soft" style, as well as from a singular development of analytic ingenuity. Something of this kind may be found in the number for July of our excellent contemporary, *La Gazette Des Beaux Arts*, wherein a review is taken of our late Trafalgar Square Exhibition. A few extracts from this will probably be taken with a relish by our readers—artistic and amateur—but we cannot be sure that the former will draw from them much of the moral implied in the admonition—

"O! wad some power the giftie gie us,
To see ourselves as others see us."

After some preliminary remarks, to the effect that each and every people has an idiosyncrasy of taste resulting from special influences, the writer thus proceeds to exemplify the theorem, as applied to England:—

"From his pictorial Art, so little understood amongst us" (Frenchmen), "the Englishman repudiates every object ungenial to the eye, or tending to produce painful impressions. He neither relishes subjects of horror, on the one hand, nor, on the other, a merely flat realistic imitation. No scene of blood for him, nor show of vermin." (Does the writer allude to Murillo's boy?) "He leaves to the correspondents of newspapers the task of describing battles, plagues, inundations, and the thousand misadventures of man under nature's dispensations, &c. &c. From his artist he exacts such subjects as, *per se* and in their treatment, may be most pleasing to the eye, most captivating to the imagination. He wishes him to embody, in appropriate scene, a fairy lore" (query—*The Midsummer Night's Dream*), "unequalled in dramatic conception since the creations of the Indian stage—worthy, also, of those elegiac strains of his poets" (Gray's Elegy), "the most romantic ever breathed by bard on the gentle fall of twilight," &c. &c.

"Then, again, under a development of nature more unequivocally singular than ours—owing to an almost constant humidity of atmosphere, a more copious roll of clouds, a fresher verdure,

with trees of branch and bark more rain-washed, and deep-toned aerial vapours more redundant and dense, with animals more carefully bred and reared, agricultural accessories more complete, a people whose bright complexion is ever kept vivid by constant, healthful ablation—by a thousand natural and high-wrought causes, which flash upon the eye of the Continental traveller on his first contact with British soil—the English artist is familiarised with models, as different from ours as is the Bois de Boulogne from La Sologne, or a canvas of Bonington from one by M. J. F. Millet.

"In spring and opening summer, nature, in England, is enchantingly attractive—more tender, more wooing, than ours. Her landscape then seems to emulate the rose and pearl-tinted complexion, the copious and gold-glowing locks of her graceful, elegantly slender, and healthy girls and children. I shall never forget certain days which I passed in the county of Kent, on a charming property, from which, each day, at morning and in the afternoon, we started on wide exploring excursions. The atmosphere, of a soft and exhilarating warmth, recalled to my memory what Dante said of Touraine, and, indeed, revealed to me the cause of English tourists' preference for that province. A gauzy exhalation tempered the power of the sun, and, modifying its light, gave distant and perfectly opal irradiations. The trees, looked after here with a care unknown to us, spread out their great branches in superb security. The soil, garden-cultured and hedge-framed, was steeped in deeply-green vegetation. Then the twilights were admirable—more prolonged, and of a more silvery sheen than ours," &c. &c.

The contrast between such scenes as these, with the fogs of autumn and the deeper horrors of the British winter, accounts—so our critic affirms—for the English passion for paintings, in which the bright and the agreeable are set forth with quick-creating pencil.

"The English type of Art can as little resemble ours" (the French) "as it can that of the Germans. It follows different models—it aims less at generalisation, and seeks a more rapid result. In the pomp of portraiture and in landscape—those two contrasted extremities of creation—it ought to have, and it has, triumphed."

After having dwelt with gratification upon this eloquently ingenious, and withal modest, tribute to the English painter, one is painfully surprised to find, in a few subsequent pages, the following decision:—

"Landscape makes no progress. The school has lost all appreciation of the great lessons of its precursors of the last generation. It *must* come to France, to re-learn what it taught us in 1824. It is indifferent to the grand aspects of nature. It only looks into corners, and into corners for details."

But here we find that France has become subject to the English type, and that the said type was one for the great aspects of nature and generalisation!

"Mr. Hook" (he proceeds) "amuses himself with mere commonplace trifles. To his studies of sea and strand, which become monotonous in their fidelity, he gives foreground groups, that break in upon unity of effect. He makes an excellent coast study, with its yellow sands and returning tide, and then wantonly spoils it by the introduction of a little sweep—more dingy than the chimney in which he has just been at work—reminding one, at a distance, of a fly struggling in a cup of coffee."

"Mr. H. Moore paints strand and wave after the manner of our M. Courbet, that is to say, affecting extreme simplicity of tone, and a total absence of formal composition. His studies, however—for so these must be called—are far from possessing the *agile*-studied roughness of M. Courbet's works."

"Mr. Linnell's is the true romance of poetic painting—in the French sense. His forests, sweeping down and carrying the eye into vast valley ranges, recall, not in their style of handling, but their rich imaginative conception, the canvases of M. Paul Huet."

"Mr. Mason is, unchangedly, an elegant painter of landscape, who seems a victim to an

Italian home-sickness. He wishes to embody dreams of those mingled gold and purple lights which precede the summer sunset, and which were so dear to the Venetian school."

In reference to portraiture, the French critic makes the following preliminary remarks:—

" Since the days of Henry VIII., the Englishman has unvaryingly sought pleasure in his own portrait. Three successive exhibitions of national portraits, organised in the South Kensington Museum, have shown that, having but little confidence in the skill of his artist-countrymen, he has successively summoned from the Continent, and right royally remunerated, Holbein, Rubens, Vandyke, Kneller, and various others. From the era of Hogarth, however (that great painter, whom we continue to regard merely as a simple penciler of moral lessons), England has revealed a positive idiosyncrasy of pictorial power. With Hogarth (whose claim to the title of painter must be constantly impressed upon the French reader), came Gainsborough and Reynolds, showing themselves incomparable masters of portraiture. I know that, in France, a spirit of criticism, more ill-tempered than soundly eclectic, has refused them the distinctive quality of style, but this is nothing more nor less than to impeach nature herself.

" The English portrait-painters have devoted themselves to realise the grace, the freshness, the brilliant aspect of aristocratic life, emulating in their zeal the mediæval minstrels' royal lay."

Of Sir Francis Grant, our critic speaks briefly as of one—himself moving in the best circles—who has happily illustrated a perception of the unaffectedly refined, in his equestrian portrait of the Countess of Yarborough.*

" 'The Amazon' of Mr. Prinsep is one of the most noted portraits in the Exhibition. It is at once most unaffected, firm, and well *posé*. The black horse is thoroughly substantial. Mr. Prinsep advances rapidly.

" Mr. Wells approaches the school of the eighteenth century, and forms his portraits into grouped pictures. He presents to us the

* A singular incident in regard to Sir F. Grant may here be noticed. In the year 1855, his well-known picture of 'The Meet at Ascot Heath,' figured in the British Gallery of Paintings, and won the special commendation of M. About, who is well known as the most subtle and facetiously severe Fine-Art critic among the French.

" I believe," were his words, in his "Voyage à Travers L'Exposition," "that the science of painting never so successfully overcame a more seemingly insurmountable difficulty than in this instance. The problem to be solved was this—given a level country, fifty Englishmen in red coats, fifty English dogs, and fifty English horses, and produce a picture neither monotonous, nor glaring, nor wearying, nor ridiculous."

" N.B.—Landscape, men, dogs, and horses must be all striking portraits.

" On these *data* Mr. Grant has produced a masterpiece. I do not believe that there is an artist in the world, except M. Meissonier, capable of competing with him on such ground. Then, M. Meissonier has never displayed this science of colouring, nor this feeling for nature. The landscape is sweet, delicate, and humid—a transparent haze veils, without hiding, the ground. It will be a good day, all in all, for the hunt. The sportsmen, some mounted, and some afoot, converse quietly, as is the country's habit. They expect the Queen. The faces are all portraits—they only resemble each other in healthy tone and florid tint. In this, English and English are ever alike. The horses and dogs are of choicest breed. Beast and man are touched in finely, firmly, with smallest of handling, and yet with breadth of effect. Scrupulous minuteness of detail is unnoticed in the harmonious *ensemble*; and Mr. Grant is, peradventure, the first painter who, with 150 portraits to manage, has had the art to realise a picture.

" Perhaps the artist's tact in dealing with his palette has not been his least merit. Little knows the public how difficult it is to paint an assemblage of men dressed in red—and such a red! ye gods! Any other, in Mr. Grant's place, would have set forth a *congerie* of crayfish. I know not how he effected it, but affirm I can, that the dresses are red, and not the picture. The painter has dexterously disguised his vermilion, as Leseur has, now and again, disguised his blue."

The remarkable here is, that, nearly ten years after the publication of this masterly criticism, Meissonier would seem to have taken up the gage so thrown down to him, and, in the Exhibition of 1864, produced his celebrated cabinet-picture of 'The Emperor at Solferino,' in which a crowded group, not of mounted hunters, but generals and aides-de-camp, is depicted in most minute detail and studied portraiture. The published photographs of this remarkable composition must have rendered it familiar—not, however, in its colours—to our readers.

The relative merits of the two great works we have not occasion here to discuss, but shall merely suggest that they might be honoured in being permitted to associate with a Koh-i-nor of pictures which M. About seems to have overlooked—Terburg's 'Congress.'

Countess Spencer and her husband—one of the handsomest married pairs in England—seated, in a country scene, and, in another line, a group of their friends, understood to be the winners in an archery contest. In another picture, the figures, less proportionately large, are more subordinate to the landscape. On the bank of a Scotch lake, a number of gentlemen, intent on salmon-fishing—we recognise amongst them the painter Millais—are, for the moment, intent upon disentangling the envelopes of letters or the bands of newspapers which a messenger has just delivered. Here there are no fewer than some dozen individuals, all in unaffected attitudes. The water, ruffled by a slight breeze, and the receding shores of the lake's far side, are depicted with the sensitiveness of a skilful and free-handed painter.

" This practice of having oneself painted in a circle of dear friends, springs from that club-life and that instinct of association which, in England, ensures such facility of social intercourse. It is unknown to us in France."

Turning now to Mr. Millais, R.A., and having thrown a slight upon his Velasquez sketch, and a *per contra* compliment upon the portraits of his three young daughters, the critic thus proceeds:—

" Whether it be in spite, or because of my warm sympathy with his talent, Mr. Millais is ever the artist whom I treat with most severity. It is because, at this moment, there is not in the British school a master so richly endowed, and whose aberrations are so irclaimable. The brilliancy of his *début* at the Exhibition of 1855 we can all recall. Nor can we forget the disenchantment of his friends at the Universal Exposition. What occurred in the interval? How happened it that the Pre-Raphaelite of such lofty daring sent forth that *woman in blue*, the conception of which was so much more original than palatable? or that 'Roman Soldier's Farewell,' so utterly stale an illustration of academic principles? I can, in very truth, but trace it to the discordance between a superior nature and a tottering feebleness of purpose. In his canvases of these latter years, an obvious leaning is perceptible to follow in the footsteps of Mr. Whistler. That has not continued, but it left a fatal influence. It reappears in a canvas which, in all probability, was smudged over in a few days, and represents 'Invalids visiting the Tomb of Nelson.'

Punch played the *Charivari* part with pictures, it would have represented this by two uniforms suspended from a pole, in an ante-chamber lit up by one lantern, in an agony of inanition. There is surely neither body nor soul beneath these rags.

" To make amends, 'Rosalind and Celia, in the Forest of Ardennes,' is, in our eyes, not alone one of the best of Mr. Millais's recent works, but the best English work produced of late years. . . .

" Everything in this canvas charms me; the loveliness of the young maidens, the singular profile of the clown, at once fantastic and honest—tricksome and gross as he is in the play—the cut of his livery, half blue and half red; the dry leaves swept by the wind over the green moss; the holly branches laden with coral berries; the blue feathers fallen from the wing of the jay; the fool's bauble, whose clinking rattle alarms the squirrel as he nibbles his nut; that troop of stags—the very same for which the misanthrope Jacques will sigh—that troop of stags which passes along in the light mists of the middle distance. If I might confess it, I should here acknowledge that defects become, in my eyes, appropriate qualities—that occasional sharpnesses and the silvery tint of this painting render it harmonious with the air of fairy land, at once real and evanescent, transitory and solid, in the midst of which the most powerful master of imaginative creation carries you in a waking dream.

" Assuredly, if following a master in banded pupilage were congenial to English nature, Mr. Millais would have been chief of Pre-Raphaelitism at the conjunction when its doctrines were reduced to dogma, and it freely won adherents. But nothing of the kind occurred.

" As there are few opportunities, in England, for studying works of the higher decorative

kind, so, if you wish to discover the powers of a great artist there, you must seek him in his study. It was in that of Mr. Watts, R.A., and not before his canvas of 'Jacob and Esau,' or his portrait of M. Panizzi, that I learned to estimate his merits. His designs are superb; his sketches the evidence of a true-born painter. He is, in my estimation, the English artist who, in the words of Eugene Delacroix, has had 'the finest conception of painting,' &c.

" M. Frederick Leighton, whom the Academy was in duty bound to draw within its circle, were it but to reward his courageous toils after *grandeur de style*, is cosmopolitan in his characteristics. With a conciliating and high-tempered spirit, he tries to effect a mingling of the schools, inviting from Italy her flow of colour, from France her range of imaginative theme, and from his own country her facile and slightly affected grace. His 'David and Jonathan' is the most remarkable work I have seen from his pencil; it is wholly in an elevated decorative style. . . . His portraits possess aristocratic refinement, but he requires a more brilliant flash in his lights.

" The English school has much the advantage of ours in works of the *genre* class. In other words it has more spirit, more impromptu congeniality in their creation. Its colouring, too, is more animatedly cheerful, although at the expense of certain liberties taken with transparent and reflected lights. On the other hand, it is admitted that our school, however commonplace it may be in certain established mannerisms, draws ever and anon new energy from the study of the nude. That, after all, is the true, solid foundation of all Art-study; and it may be attributed to the practical appreciation of this maxim that the young English school has, this year, manifested a palpable reinvigoration.

" Mr. Philip Calderon, R.A., is not alone that master of *genre* so noticed in our Universal Exhibition. He has painted a female—an *Enone*—which would obtain even here (in Paris) an approving success. He presents the figure of a woman strongly developed, draped in veils of flowing white, who, wayward and weary, reclines boldly back upon a boulder of rock. She wants clearly defined expression: a singular default, inasmuch as the contrary is precisely the characteristic trait of Mr. Calderon's compositions in *genre*, &c. &c.

" Many English artists have come to Paris to work—indeed almost all; but the Channel once more passed, they have no further occasion to pursue their higher studies. They find at home no orders for great mural painting. And then a successful opening entails an immediate binding contract with some dealer in vogue, or pressing commissions from individual parties.

" Mr. Poynter has not as yet disengaged his idiosyncrasy. Nevertheless his 'Catapult' is an advance upon his last year's picture.

" Mr. Stanhope has studied the Italians of the sixteenth century, and in his picture of 'Shepherds in Motion,' he repeats them with a boldness by no means commonplace.

" Mr. A. Moore, with whose opening works we had been struck, has fallen into the ruck of *neo-grecs*. His 'Azalea Woman' is pallid as a moonbeam, as incongruous as the spirits evoked by Mr. Home."

Having taken occasion to eulogise, in high terms, Mr. Frederick Walker for his successful initiation into the mystery of oil-painting—for his picture of the 'Gipsy Halt,' in which the attitude and expression of the girl standing before the camp fire is designated as veritably superb, and having dwelt on his artistic accomplishments and high sense of dramatic effect as a draughtsman on wood, the critic gives way to the following by no means uninteresting remarks:—

" It must be admitted that in England, thanks to the liberal intelligence of publishers, the most successful painters by no means disdain to work even for weekly publications. The *Cornhill Magazine* and *Once a Week* have published woodcuts after Millais, Leighton, and Walker, to an extent of which we little dream in Paris. Can it be that the public at large is more fastidious than with us, and that artists strain more for their satisfaction? It cannot be denied

that for some years past our smaller illustrated journals have fallen into a slough of monotony and carelessness which is discreditable both to public and publishers."

Having dispatched this shaft into the midriff of the Parisian publishers, the critic proceeds:—

"Mr. J. C. Horsley has never been more happily inspired than this year. All his pictures are pleasing. That of 'The Detected' is charming on every point," &c. &c. "The talent of Mr. Horsley harmonises thoroughly with domestic scenes. His pictures are English, in the best sense of the word; and no one can appreciate their delicate and titillating fragrance who has not for weeks been seated at those firesides where one is so soon made to feel as if converted into a member of the family."

After some encomiastic notices of Messrs. Frith, Storey, Pettie, and Yeames, the critic turns to Sir E. Landseer with the now well-worn rebuke:—

"The English try to make their animals say too much; they must have them too carefully combed or cleansed. The fabled animals of La Fontaine would stand chafed before those of Sir E. Landseer, R.A.—so penetrating are the glances of the latter, their gestures so significant. At present Sir E. Landseer deals in historic themes which, to me, are quite inscrutable."

"Mr. T. S. Cooper, R.A., paints his sheep as the Dutch masters did. He does not toil to make them recite fables or elegies; he takes them and keeps them for what they are—goodly beasts, covered with a thick fleece, and destined to furnish loyal legs of mutton and commendable cutlets to Her Majesty's lieges."

We do not think it necessary to notice or quote the critic's remarks touching the transcendent merits of his countryman, M. Alphonse Legros', contribution to this Exhibition. He is only curious in his comments upon our own school. Neither do we deem it expedient, and for the same reason, to set forth his vindication of M. Ley, the great Belgian. Let us present his summing-up and sentence on British Art:—

"To sum up, the English school presents to the foreigner a seemingly crude, but, in truth, a not discordant tone of colour. When the eye has been familiarised with its general aspect, which offers a contrast so absolute to the faded tints of our exhibition halls (*ton éteint de nos salons*), it recognises compositions at once facile and ingenious—rounded by pencils over-rapid and not deeply schooled, but marked by minuteness of detail. If the same observer returns, after having become familiarised with the country and its parks—after having had, perchance, the good fortune to be received in some interior—should he possess a spirit of inquiry, he will find within him a better feeling towards this school, where each one resolutely evolves his own conceptions, without borrowing from his neighbour his subject, the setting of his palette, or his principles of work.

"Pictures of the class *genre* reveal to us the modes of English life with equal truth and equal charm as do contemporary tales—those, for example, of Dickens. Like that literature, they breathe a feverish vitality, a rapidity of transition, a multiplicity of details, which to us are but teasing and wearisome. Nevertheless, I, for my part, prefer them—with all their ill-regulated animation—to ours, which are too frequently unnatural, and those of the Germans, which lapse into the vice of caricature. Moreover, apart from high decorative Art, to which recourse is so seldom had—apart from landscape, which becomes depreciated by mannerism—apart from portraiture, which is everlasting—the *genre* picture, representing as it does, in strong seriousness, the virtues and the vices, the good fortune and the disasters, the gaieties and the miseries of social life, is that which will interest most animatedly the specially positive, practical man of generations to come."

Looking, as we do, upon this *morceau* of criticism as something curiously anomalous, we leave its ingeniously odd *pros* and *cons* to the digestion of our readers.

THE HOPE COLLECTION OF DUTCH AND FLEMISH PICTURES.

THOSE works of the Low Country schools so long famous as the Hope Collection, have been lent for exhibition to the South Kensington Museum. They are hung in the room formerly occupied by Turner's drawings, and are seen there to the greatest advantage, and certainly much more favourably than in the house of the late Mr. Hope in Piccadilly. They are, generally, cabinet-pictures, but all are in unexceptionable condition, and many are of the finest essays of the masters they exemplify. So numerous are they as entirely to cover the walls of the room, as also the two sides of a screen placed in the centre. These works are, with a few exceptions, of one sentiment; and when we speak of Dutch Art, it is scarcely necessary to say that the sentiment is material. But the substance is served up to us in a manner that may never again be equalled. Dutch pictures are certainly the light reading of the art. Among these are but few studies of what is called historical incident. When Dutchmen have painted such subjects, if their conceptions have not been altogether domestic, they are extravagantly theatrical. In 'The Arrest of the De Witts,' by Bartholomew Van der Helst, there is not one impressive point; the picture presents a group of very ordinary figures standing near a vehicle like a covered cart. 'Christ in the Storm' is attributed to Rembrandt: it may have been painted by him, but it has by no means his force of effect. There are also by Rembrandt portraits of a gentleman and a lady, in one composition—apparently an early work, because very smoothly worked, and dating, perhaps, about the time when he painted that marvellously finished head in the Pitti collection. By Gerard Lairesse, whom, although born at Liege, we can scarcely call a Flemish painter, is a 'Death of Cleopatra,' in which we have an example of the scenic vein. The picture is small, but it conveys impressions of largeness of parts. The painter shows a perfect mastery of his materials.

The Hope Collection is famous for one of the most elaborate works G. Dow ever painted. It is known by the engraving—the principal figure being a woman holding up a rabbit; but there is no print that could ever give the surface of the painting. Between Dow and Rembrandt there were the relations of master and pupil; but if ever they agreed upon any principles of Art, it is curious to observe how opposite were the conclusions at which they eventually arrived. By William Mieris are two pictures of marvellous quality, and two others by the same hand comparatively indifferent—'A Lady buying Fruit' and 'A Lady buying Poultry,' are such performances as we see by no others save those time-honoured Dutchmen and Flemings. Granted—these achievements are mechanical, but the mechanism has never been equalled by others. Jan Steen's works sometimes realise great prices, but there are not many persons who can school themselves into admiration of his doings—the very name is redolent of the worst odours of the beer-house. He presents himself here, however, in his very best behaviour. The subject is a christening, at which he himself is present—sedate, well-conducted, and very different from the figure he cuts among his boon-companions. By him there is also 'A Merry-Making,' and one or two other subjects. It cannot be said of Cuyp that he had not the power of varying his subjects and of sustaining in all an unimpeached accuracy of form and perfect mastery of manipulation. There is no great picture here by him, but there is a group of cows on the banks of that sluggish stream which flows by his beloved Dort.

By David Teniers there are 'Soldiers Smoking' and 'The Backgammon Players'—two works distinctly characteristic of the master. By Peter de Hooge is 'A Gentleman and a Lady Drinking,' the merit of which is the daylight effect in the room. The daring and unbroken breadth of light thrown into the room might be supposed to produce insipidity; but it

is not so. On the contrary, the result is charming; yet we miss refined drawing and painting. 'The Music Lesson' is by Gerard Terburg, but it has not the point of other similar works he has produced. It has not, for instance, the quality of another well-known work by him, also here—'Soldiers Drinking, and a Trumpeter.' Van Tol, in his 'Village School,' has studied Rembrandt with much profit. There is by Metzu a picture in which we see a lady reading a letter that has been given to her by a servant, who, while the former reads, draws aside a curtain from a picture on the wall, in which there appears a ship at sea, wherein we may suppose is the lady's husband. The room is lighted as fully as that of De Hooge, but the drawing and manipulation are better.

There are a few charming landscapes in the collection; one by Claude is, for him, somewhat feeble, though possessing much of his sweetness of colour. By Ruysdael is a composition, with trees admirably painted from nature, and with more of local colour and less heaviness than we find in so many of his latest works; by Minderhout Hobbema there is a study full and fresh, painted "on the spot," and in perfect condition; and the brothers Both combine in an Italian landscape. The grace and elegance of their trees are always captivating; but there is frequently an affectation of colour in them, which has more of the sentiment of the studio than the truth of nature. The Boths, with their never-failing brown tree, were painters after Sir George Beaumont's own heart. The flower compositions are limited to four, but they are among the rarest of their class. Two are by Van Huysum, and they are wonderful for studied richness of colour and curious execution. The others are by Van Os, who followed Van Huysum in many things, but injured his works by using too much white. There are also very choice examples of Wouvermans, Wynants, Van der Heyden, Bergem, and others of the most eminent artists of those schools.

The condition of all the works is, as we have already remarked, uniformly perfect; and the exhibition is, of its kind, most interesting, and well worth visiting.

THE NEW FOREIGN OFFICE.

IN the new Foreign Office, now happily completed, our country at length has become possessed of a public building that may justly claim to be universally regarded with unqualified satisfaction. And yet, no important edifice has been erected in our own times which, if predictions and anticipations could have influenced or affected its character, *ought* to have proved so signal a failure.

It will be remembered, when the erection of a new Foreign Office had been decreed by the legislature, that Mr. G. G. Scott, R.A., was instructed by the Government to prepare a design in that style of architecture with which the name of the architect had long been so honourably identified. Mr. Scott accordingly submitted a Gothic design of a very high order of excellence, which was cordially accepted by the supreme authorities; and, in due course, Mr. Scott himself was formally appointed to be the architect who should erect the building. It happened, however, that just at that critical time the executive government passed from the hands of the Earl of Derby into those of Lord Palmerston. If there was any one thing which was regarded with dislike beyond all other things by that genial statesman, it was Gothic architecture. So Lord Palmerston at once resolved that a Gothic Foreign Office should not be built in London. Fortunately, Mr. Scott's appointment as the architect of the new Foreign Office the new Premier was not able to cancel; but he possessed the power to set aside the design that his predecessor had approved and accepted, and also to require from the architect another design, and in a style which would be consistent with his own taste and preference. Mr. Scott, therefore, unless he should determine to resign his appointment, would have to produce a classic instead of his Gothic design; and

instead of a Gothic Foreign Office, Mr. Scott, the great Gothic architect, would have to build the required edifice in the classic manner. The lovers of the Gothic declared it would be nothing less than an unworthy compromise of architectural principle, should Mr. Scott undertake a great public building in any other than the Gothic style; while, on the other hand, the devotees of classic Art ridiculed the idea of a classic building being projected and produced by an architect who had no place in their own ranks. And more than this, in the degree that Mr. Scott was eminent as a Gothic architect, in that same degree these ingenuous disputants argued that he was disqualified for dealing with classic Art.

After mature and most truly anxious deliberation, Mr. Scott decided to retain his appointment. He produced the classic design that had been required from him; and now it has been carried into effect by him. His new Foreign Office is completed; and it stands amongst us claiming to be judged, as a work of Art, simply and solely upon its own intrinsic merits.

So judged, there can exist but the one opinion that this noble building is triumphant success. And, in this remarkable instance, success by no means signifies a fortunate escape from failure. So far, indeed, is this from being the fact, that, as a thoroughly masterly work in its own style, Mr. Scott's Foreign Office is second to no modern classic edifice in existence. Unconsciously Lord Palmerston adopted exactly the right course of action to secure the most perfect expression of classic Art, when he required a classic design to be produced by an experienced Gothic architect; for the Gothic is such admirable Architecture, that a master of Gothic Art is *ipso facto* a master of architecture, and therefore he is pre-eminently qualified to deal as well with the classic as with the Gothic style. Mr. Scott's training and experience as a Gothic architect, instead of raising up an insurmountable barrier between himself and classic Art, were of far greater value to him than any other possible training and experience, when he sat down to produce his first great classic design; and throughout the subsequent progress of the work their supreme value has been demonstrated in the most impressive manner. And thus, reversing the specious, but not very profound, *dictum*, that a successful modern classic building must necessarily be designed and erected by a classic architect of mature experience, the signal success of the new Foreign Office has mainly resulted from the fact that the architect is the most experienced living master of the Gothic, as he certainly is one of the most consistent as well as devoted admirers and lovers of that style of Art.

The public building in which the business of the Foreign Department of the British Government was to be conducted, in consequence of the peculiar duties and associations connected with that department, would require to be distinguished by architectural dignity, and by the magnificence of its accessories. Here foreigners of high rank would have to be received; and, being accustomed in their own countries to associate splendid displays with national power and influence, they would attach no slight importance to every circumstance connected with the edifice which, in England, they would find to have been specially devoted to all matters of business connected with the foreign relations of the country. The new Foreign Office is admirably qualified to command the becoming respect of all foreign personages; while, at the same time, it is in every particular strictly consistent with our own national sentiments, and no less free from all extravagance. The grand characteristic of the entire edifice is the perfect harmony which pervades the whole, down to the most trivial details. The influence of the style of the architecture is seen and felt everywhere and in everything; yet the whole is most strictly original. This is not an attempt to reproduce, either in whole or in part, some ancient building; but it is palpably a new building, designed in accordance with an ancient style, having the true feeling of the style universally expressed, and also accepting and adapting all the resources and appliances of

modern science and skill. Everything has been designed and worked out for its own place and for its own duty. This statement extends to every article of furniture in all their details, as well as to every decorative accessory. And we may add, the most searching examination has led to the conviction that the same high character, as a work of Art, which distinguishes the edifice as a whole, is equally applicable to all the component details.

Colour and rich gilding have been freely introduced, but still with sound judgment, and with that instinctive feeling for happy effectiveness which secures its own object. Whether in the spacious corridors, on the noble staircase, in the more dignified apartments, or in those rooms which are of a strictly business-like character, the same impression is produced on the mind—everything is consistent with its own position and its own uses, and each particular object in its own appropriate degree is in true keeping with all else. In every direction, what has been already seen introduces what follows as the right and proper sequel to itself. And, in like manner, as there prevails in every part and in every detail of the building this same happy consistency, so also each part and division of the whole is impressed with its own specially harmonious adaptation to its specific purpose and use. The spacious Foreign Secretary's room, the grand Conference room, with its vaulted ceiling, the two Cabinet rooms, the Foreign Minister's waiting-rooms, the Library and the Librarian's room, have each its own distinctive characteristics; and each one shows with what vigilant thoughtfulness it has been made what it is—made equally well qualified to fulfil its particular duties, and to take a part with the rest of the building in constituting a most excellent Foreign Office. The treatment of the iron girders in the ceilings of the most important apartments may be particularly specified as examples of the masterly manner in which the designs of the architect have been worked out. They are evidently iron girders, and it is equally evident what the constructive duty may be which they are performing; and yet they are amongst the most beautiful as well as the most characteristic features of the noble rooms over which they have been laid. The sides of these girders have been cased with indestructible enamelled *faience* of great beauty, and their faces have had rich gilding applied with singular skill to the metal itself.

It is impossible to commend too highly the judicious manner in which the decorative features of the entire structure have been adapted to their several positions, and to the practical uses with which they were designed to be associated. Where simplicity would be most effective as well as most appropriate, there the decoration is truly simple; and so, in like manner, while on the one hand there is no waste or superfluity of decoration, on the other hand nothing has been withheld which would constitute a becoming element of the most dignified richness, where it was desirable that everything should be splendid and magnificent.

We observed with peculiar gratification the universal excellence of the workmanship in the treatment, whether of granite, or marble, or stone, or oak, in the manufacture of paving-tiles and of enamelled porcelain for surface decoration, in the application of gilding and colouring, and in the construction of every class and article of furniture. Here were convincing evidences of the presence of first-rate workmen in every department of constructive skill. And it must not be forgotten that the work is all English—an Englishman the architect, Englishmen the artists and workmen of every class, who have followed his guiding and realised his conceptions. Hence the new Foreign Office is a significant example of the advance that our country has made in the useful arts; and as such, as well as in its higher capacity of a noble architectural achievement, we regard it with the most cordial satisfaction.

It is quite true, notwithstanding the wonderful ability with which Mr. Scott has brought to its completion his classic Foreign Office, that this fine edifice, as a necessary consequence of its own architectural consistency, has short-

comings which could have found no place in a Gothic building. Rich as it is and architecturally excellent, and also in no respect deficient in becoming magnificence, the new Foreign Office fails to be, as it must fail to become, historical of England. At present sculpture, in its highest expressions, has not taken any part in the adornment of the interior; and this, of course, is a deficiency that in due time, to a certain extent, may cease to exist; that is to say, statues of statesmen connected with our foreign administration, and of illustrious foreigners, may eventually impart, in no inconsiderable degree, a living, and at the same time a commemorative aspect, to the Foreign Office. But it never can be such an architectural chronicle as a Gothic Foreign Office would have been and must have been. It never can glow with heraldry, or be eloquent in sculptured panels, and spandrels, and bosses. Nothing can be more judicious than the slight tinge of heraldic decoration which Mr. Scott has introduced, and made classic, without affecting its armorial veracity; but this, in reality, just serves to show what heraldry might have achieved in a Gothic design. It is the same with the exquisite carvings which could aspire no higher than to become what they are—the perfection of classic ornamentation. How much greater would have been the value of all this carefully-designed and skilfully-executed work had the style permitted it to have assumed the character of historical sculpture. It is not possible to admire the existing Foreign Office without reflections such as these; and it is equally impossible to sever such reflections from the regret that must be inspired by them. But this does not imply any necessity for dwelling on either these reflections or these regrets. We should have preferred a Gothic Foreign Office, because we feel that Gothic architecture would have been in every respect better qualified to have given us such an historical Foreign Office as we should have so gladly welcomed. The Foreign Office that we actually possess is classic; and being classic, we feel a just pride in knowing that its architectural rank is as exalted as it really is.

One remark must be added. Mr. Scott's new Foreign Office, with the adjoining India Office (a classic building, the work of a classic architect enjoying a distinguished reputation, Mr. Digby Wyatt), together form parts of a grand pile of public structures, of which these two components alone at present have been erected. It must be accepted by all true lovers of Art, whatever may be their preferences in the matter of style in architecture, that the style of the two new offices already completed has determined the style of whatever additional buildings are destined to complete the group. The whole of the remaining official buildings have been formally entrusted to Mr. Scott; and, indeed, his Foreign Office could leave no question or hesitation concerning his appointment as architect for the erection of the Colonial, Home, and War Offices. Mr. Scott will preserve a unity of style throughout this great series of public buildings, while doubtless he also will impart to each one of them such characteristic features as may be specially appropriate. We shall watch with unweary interest the progress of these supremely important national works.

It will be observed that we have made no mention of the various objects in metal that contribute in no trivial degree to the effectiveness and the beauty of the Foreign Office. We have done so purposely, intending to consider on another occasion with the utmost care the chandeliers and stove-fittings in bronze, together with the various works in wrought-iron, which have all been executed from Mr. Scott's designs by the Skidmore Company, of Coventry. This is the first classic metal-work of the highest order that has been attempted in England; and it will be our pleasing duty to show that in its style, as well as in its department of Art, it is second to no works that have ever been produced in the hard metals. Mr. Scott must, indeed, feel an honourable pride in being able to command the hearty co-operation of artists of such ability as those who have worked with him, and under his guidance, in the production of such an edifice as his Foreign Office.

MINOR TOPICS OF THE MONTH.

THE ARTISTS' BENEVOLENT FUND.—A correspondent desires us to draw attention to the unaccountable fact that this excellent society, since its formation, nearly half a century ago, has never yet received a single bequest. Yet the amount of good it does is immense—not only as a mutual benefit society, which provides aid in sickness, in cases of visitations of Providence inducing incapacity for labour, and in old age, when power to work has ceased, but by its General Benevolent branch, open to all applicants whose needs are pressing. It is very common to find wealthy persons leaving by "will" liberal contributions to various charities. Sometimes we read of a dozen so assisted; and an universal sensation of gratitude accompanies the perusal in the newspaper of such a document. The Literary Fund is occasionally in the list; but the Artists' Benevolent Fund never has been. Yet surely there are thousands who daily derive enjoyment from Art, and who, one might think, would willingly leave a record of thankfulness for pleasure so continually enjoyed. This suggestion may possibly meet the eye of some one who designs, when he is removed from earth, that his works shall follow him, and that many, when he is in his grave, shall be the happier because he has lived.

MR. W. CAVE THOMAS has completed the second and lower portion of his altar-piece for Christ Church, Marylebone, which, we believe, will be fixed in its place before this number of our Journal is in the hands of the public. The upper portion, or compartment, representing 'The Diffusion of Good Gifts,' was described by us in the early part of last year; that we have now to speak of may be termed 'The Crucified Saviour.' The body of Christ, still transfix'd to the cross, lies extended on the ground, with its left side to the spectator; it is colossal life-sized, and comes out in bold relief against a rich purple sky of twilight, broken here and there with deep red gleams of sunset. The figure is well modelled, soft in anatomical expression, and comparatively colourless, except in the shadows. This treatment has its purpose, for the position of the picture, when in its assigned place—a sort of cornice below the *lunette*—will be rather dark; it was wise, therefore, to keep the main point of the subject light. At the head and feet of the figure are cherubs with faces bowed down, as if in reverent examination of the wounds inflicted. The whole composition is most striking and effective, and shows that Mr. Thomas's study of fresco-painting in Munich some years ago was not without valuable results. This picture, however, does not come strictly within the range of fresco literally, but, being painted in a medium of wax, it presents a similar appearance to ordinary fresco.

MR. J. P. KNIGHT, R.A., has received a commission to paint a portrait of Mr. Tite, M.P., President of the Institute of Architects, to be placed in the rooms of the society, as a companion to that of the late Professor Cockerell, R.A., a former President.

PROPOSED MONUMENT TO LEIGH HUNT.—It will be in the recollection of our readers that, some time ago, Mr. S. C. Hall wrote in this Journal some observations in reference to the fact that one of the most genial, eloquent, and popular of British poets, essayists, and critics, was interred at Kensal Green, but that his grave had neither mo-

nument or mark to distinguish it. Mr. Hall proposed to remove that reproach by erecting a modest monument to his memory; invited all who pleased to do so to subscribe; and obtained from Joseph Durham, A.R.A., a design, which that accomplished sculptor undertook to execute at the bare cost of labour and materials. Mr. Hall received, in response, either subscriptions or promised subscriptions to the amount of about £70; circumstances, however (chiefly connected with his long absence in Paris), compelled him to suspend operations. The matter has been recently taken in hand by an energetic gentleman, Mr. Townshend Mayer; a committee has been formed, among whom are the Chief Baron, Sir F. Pollock, Bart., Thomas Carlyle, Esq., B. W. Procter, Esq., John Forster, Esq., LL.D., Charles Dickens, Esq., Sir John Bowring, E. M. Ward, Esq., R.A., Sir Percy Shelley, Bart., W. C. Macready, Esq., Robert Chambers, LL.D., George Godwin, Esq., F.R.S., and there can be no doubt that this most desirable object will be at once accomplished. Those who desire to contribute may do so by communicating with the Hon. Treasurer, J. R. Townshend Mayer, 25, Norfolk Street, Strand.

PROFESSOR FARADAY.—As some memorial to Faraday must soon be definitely proposed, it is much to be deprecated that the selection of the artist be entrusted to a committee of friends, who, with the best intentions of doing justice to a really great man, may yet fail to erect a memorial worthy of him. If a statue be determined on, it should be executed by a sculptor of acknowledged ability—a decision to which the profession cannot demur, and which on the side of the public would surely be a source of congratulation. In reference to these statues the question may be considered as to the propriety of placing such works in Westminster Abbey. It will scarcely be denied that the memorial of a great man is more honoured by being placed in a public thoroughfare than in any sacred edifice. It were desirable rather to possess a monument of his life than to be reminded of his death.

LORD NAPIER OF MAGDALA has been sitting to Mr. C. Mercier for his portrait, which will soon be completed, and is to be placed in the new building of the Junior Carlton Club, Pall Mall, in commemoration of his lordship's recent glorious and successful campaign against Theodore of Abyssinia. The picture represents him, in his Abyssinian costume, directing the operations of the troops: it will be engraved. Mr. Mercier is the artist who painted the portrait of the King of Belgium presented to that monarch by the British Volunteers who visited Brussels some time ago, and of which mention was made in our columns.

CAUTION TO ARTISTS.—Mr. J. Kennedy, of the Kidderminster School of Art, has written to the public papers to state that his picture, 'St. Mary's Church, Kidderminster, from the Canal,' was stolen from the British Artists' Society at the close of the late exhibition, by a person who presented a forged order, in the painter's name, for its delivery. He adds, that such thefts are readily effected by any rogue who will take the trouble to get a catalogue of the exhibition, extract from it the name of the exhibitor—especially if the latter lives at a distance from London—and the title of the work, and then write out an order for it to be delivered to bearer. Some means, however, should be devised by the keepers of our public picture-galleries, aided by the artists themselves, to put a stop to such robberies.

LIFE-SIZE PHOTOGRAPHIC PORTRAITS.—Amongst the most remarkable productions of photography it has lately been our good fortune to examine, foremost places must be assigned to two portraits, the one of the Prince of Wales, and the other of Mr. Disraeli, both of them of full life-size, which have just been executed by Mr. Mayall. In the first instance, both portraits were taken from the life of the common *carte-de-visite* half-length size; and then, by the enlarging process, which in Mr. Mayall's hands is employed with such masterly ability, from these small originals the life-size portraits were obtained. Several gradations of intermediate sizes have also been produced by the same process, and all are equally excellent. This enlarging process, while capable of being of infinite value, without judicious and skilful treatment is calculated to be productive of the most unsatisfactory results. Mr. Mayall, having long been convinced of the possibility of enlarging small portraits, without the slightest distortion, and with exact fidelity in every minutest detail, has devoted his special attention to working out the enlarging process; and he has been enabled, by a happy combination of Science with Art, to produce enlarged portraits with the certainty of complete success. Finer examples than the two portraits we have specified of the Heir Apparent and the Premier cannot be desired, as it would not be possible to produce more truthful, expressive, and characteristic portraiture. A slight degree of colour has been added to some copies of these portraits with excellent effect, and, whether with or without colour, they must unquestionably command the greatest popularity. As a curious illustration of the possible fidelity and verisimilitude of the enlarged life-size portraits, we may state that in the case of more than one popular *carte-de-visite* portrait of a celebrated personage, one original only has been taken from the life; while life-size enlargements of this one original have done duty for the living person, and have been photographed again and again, so that the small negatives thus obtained have supplied the tens of thousands of copies that have been accepted as all being directly from the life. They have all been just as good portraits and just as good photographs as if they had all been from the life—so life-like was the enlarged reproduction of the original from which they all were derived. The attention he has bestowed upon his production of enlarged portraits has not caused Mr. Mayall to slight or neglect other departments of his profession, as a visit to his studios in either London or Brighton will significantly testify. Amongst the most attractive works there to be seen are some truly exquisite examples of carbon printing, the productions of Mr. John Mayall. These pictures, which are distinguished by their extraordinary delicacy and beauty, possess the all-important quality of certain permanence. Mr. Mayall has also some remarkable photographic reproductions of pictures, produced by Mr. Woodbury's singular, yet most effective and valuable process in tinted gelatine from metal dyes. The great merit and value, and the truly remarkable qualities of this process were first recognised by Mr. Bingham, the eminent English photographer resident in Paris; and by means of his co-operation, Mr. Woodbury has been enabled to bring his process to its present most efficient condition. It will be obvious that the enlarging process will be of great value.

THE EXHIBITION OF FOREIGN PICTURES, collected by M. Everard, of Brussels, is now at Scarborough, where it obtains great and merited attention, receiving much patronage from the gentry of the north. It is a novelty in that district, and has been visited by hundreds daily, forming a great attraction in one of the most fashionable of all our "watering places" by the sea-side. M. Everard has managed to obtain examples of many of the great masters of his country—Gallait, Stevens, Portaels, the Baron Leys, Van Schendel, &c. &c., with right good specimens of Rosa Bonheur, Ed. Frère, Tadema, Ten Kate, Claes, Compotosto, Dillens, &c. &c.; comprising, in the whole, upwards of five hundred paintings and drawings.

ALPINE SCENERY.—Mr. Ricketts, a pupil, we believe, of Calame, has sent a study of an Alpine subject to No. 6, in Pall Mall, for exhibition. The artist has been for many years an earnest student of the distinctive features of Swiss scenery, and has become not only familiar with its highly picturesque character, but displays a knowledge of its geological construction—a point to which painters generally do not give much heed. It is not difficult to paint mountains with fascinating effect—indeed, we see them not uncommonly described with much impressive grandeur—but very rarely is this department of landscape art set forth in a manner to be read as a lesson. The picture is comparatively small; the subject would have justified a larger scale of treatment, because it combines every remarkable feature of the district which it may be said to epitomise. The title given to the work we have not learned, but the particular mountain presented as the principal object resembles Mont Blanc from some points of view. Yet so faithful are the nearer intervals to the aspect of the locality, that even were the snow-covered mountain veiled, we should still pronounce the proximate portions a study of Swiss scenery.

THE DUEL INTERRUPTED.—A picture under this title, by MARCUS STONE, was one of the most meritorious and attractive of the works exhibited by the Royal Academy in 1868. It is composed and painted with sound judgment and admirable skill, and may be accepted as the best as well as the latest production of the accomplished artist. A photograph has been issued by Messrs. Virtue, which does it justice. It is clear, distinct, and none of the feeling of the original has been lost.

THE EXHIBITION OF PORTRAITS, so successfully held at South Kensington, has been followed by a similar exhibition in Paris. It is principally remarkable as bringing us to acquaintance with the victims and the butchers of the Revolution; but other "celebrities" of France are represented. The directors have acted wisely in preparing a catalogue, with historical and explanatory notes, of which every visitor, having paid one franc for admission, receives a copy gratis.

ST. STEPHEN'S CHURCH, WALBROOK.—An outcry is raised against some contemplated alterations in the interior of this beautiful church, generally acknowledged to be, small as are its proportions, the masterpiece of Sir Christopher Wren. It is proposed—so we are informed—to remove the organ from the situation it has hitherto occupied over the western doorway, and to place it in a corner of the church where it would certainly interfere with the architectural display; and will do so even more, if, as we understand, the organ-pipes are to undergo the process of varied colour-

ing. There is said to be no other reason for the change than the furtherance of ritualistic practices, which, whatever their assumed value, ought not to be allowed to interfere with a noble example of architecture. It is to be hoped that the remonstrances made against the innovation may result in its being abandoned.

THE COLOSSEUM IN THE REGENT'S PARK, for so many years a popular place of amusement and instruction, has been sold, it is said, with all the "properties and effects thereunto belonging." The sale, of course, carries with it the destruction of the building; to prevent which several suggestions have been made in the public journals, but none we have met with of practicability. It seems a pity, when London has so few convenient places for public meetings, &c., especially in the locality of the Colosseum, that some plan or other could not be devised to keep the edifice standing, and to utilise it.

THE PALESTINE EXPLORATION FUND at length has taken the important step of opening an office at the West-End of London, for the transaction of its business of every kind, and for the reception of all visitors who may desire in person to seek information concerning its proceedings. The office is in a very good situation, at No. 9, Pall Mall East. There the secretary, Mr. Besant, may be found daily, surrounded by the drawings, plans, photographs, printed papers, and other productions of the Exploration Society. We trust that very many of our readers will visit Mr. Besant's office. Three excellent *carte-de-visite* portraits of the present chief explorer, Lieutenant Warren, R.E., have just been executed by Mayall, and they are sold at the office for the benefit of the "Fund." Thoroughly characteristic as likenesses, as pictures these portraits are amongst the most successful productions of the eminent photographer. We observe with much satisfaction that a popular illustrated lecture on the present exploration of Palestine is announced by the authorities of the "Fund," full particulars of which may be obtained at the office; it ought to be delivered through the length and breadth of the land in the coming winter and the following spring. We hope soon to hear that the council of the Exploration Society will be prepared to issue, in the form of a small and cheap popular volume, a clear and explicit explanation of their aims and of their proceedings—in a word, that they will publish their own Handbook of Palestine Exploration.

LES LOISIRS D'UN CENTENAIRE is the title of a picture at No. 6, Pall Mall; it is but a study of an agroupment of what is called still-life, and not remarkable as a painting, and yet it is a phenomenon in Art. Any tolerable picture painted by a man upwards of a hundred years of age would be more than a curiosity; but a composition full of difficult drawing and distinguished by very minute finish from the hand of a man a hundred and two years of age, who still aspires to hold his own in the crowded arena of Art, is indeed a marvel. This artist is the Baron Von Waldeck, who was born at Prague in 1766. Him we might consult about the times of Louis Quinze and the great Frederick. He might have been a painter when George III. was in his youth, and an exhibitor when the Academy was in its teens. The objects represented are in the superb cabinet of medals in the Imperial Library in the Rue Richelieu, and all bear tickets which refer to the catalogue. The

centre piece is a cameo, the largest in existence; the subject, The Apotheosis of Augustus. Above this is a beautiful Venus in ivory, together with small bronze nudes, of proportions so fine that for their perfect representation a high degree of artistic power and physical capability is necessary. But what surprises us more than all the rest is, that this old man, now in his 103rd year, is occupied on a picture from Mexican history which will contain two hundred figures. If he were a Briton we should point to him as a living tradition of the pre-historic period of our school.

"REPLICAS" OF SCULPTURE, or rather new editions of such works, are necessarily rare. We extract the following judicious remarks from the *Athenaeum*:—"A memorial to the late Earl of Carlisle being about to be erected on the Mote at Brampton, about two miles from Naworth, an ancient seat of the Howards of Carlisle, Mr. Foley has undertaken to make a statue of the deceased nobleman out of the head and face of the figure which was not long since erected at Dublin, with new draperies, and to place it in a different attitude from that of the former work; 'the robes of the Garter being substituted for those of the Order of St. Patrick.' In the interests of design we protest against the tradesman-like practice of getting up and selling statues which are wholly or in part mechanical reproductions of others, and not admitted as positive copies."

THE DECORATIONS IN ST. PAUL'S are again suspended for want of the means of continuing them. Much money has been already spent, but in an interior so vast even £20,000 would not make a magnificent show. The gilding of the mouldings is rich, but it is only the beginning of enrichment. A little gilding is a dangerous thing, as it points out but too distinctly the conclusion that is wanted. The walls present ample space for painting; but with us mural painting is a difficulty. From all our past experience in decorative Art, we have only learned more easily to determine what is not suitable for mural decoration than what is; and this, by the way, is the only result of our experience of twenty years. The two mosaic figures under the whispering gallery are ineffective, because they are removed too far from the eye. As to its focus, mosaic is more arbitrary than any other kind of Art, and would never be appreciated for general decoration in St. Paul's. Dating from the commencement of the repainting of the dome by Mr. Parris, these embellishments have been in progress perhaps twelve years, and yet we may say that the ornamentation is only begun.

ILLUSTRATED DICTIONARIES.—Messrs. Collins & Co., of London and Glasgow, have published two "Pronouncing Dictionaries of the English Language," which, even in these days of low-priced educational books, are marvels of cheapness. One is published at sixpence and the other at a shilling. The contents of both are the same, the difference consisting in one being larger than the other both in size and type, and printed on stouter paper, but the small edition is clearly printed. The illustrations in each number two hundred and fifty.

THE BRITISH ASSOCIATION will next year meet at Exeter. Connected with the ancient and venerable city, or, at all events, with the county of Devon, there is much to interest artists and Art-lovers; and we may hope the society will cause it to be intimated that contributions connected with Art will be acceptable.

REVIEWS.

JAHRBÜCHER FÜR KUNSTWISSENSCHAFT. Verlag von E. A. SEEMANN. Leipzig, 1868. This is a new periodical, of which the first number appeared in March last. It is intended to supplement the *Zeitschrift für bildende Kunst*, a publication noticed some time since in the *Art-Journal*, and will report the results of scientific researches bearing on the history of Art during the earlier periods of its progress, and up to the beginning of the present century—yet without excluding papers on the antique. Importance is especially attached to the communication of documents relating to early Art, as also to exact and critical descriptions of early works, of which on occasion representations will be given.

The first number opens with a very minute description of the Durer MSS. and other relics of the great Nuremberg artist in the British Museum, which, the writer says, were not known in Germany until mentioned in a periodical in 1859. A very precise description is given of the volumes, and copious extracts are made from their contents, wherein the quaint orthography of the old German is scrupulously preserved. This description is followed by an article on the glass-painting of Switzerland, after which there is a paper by the late Dr. Waagen on pictures, miniatures, and drawings in Spain; works particularly, it is understood, of the great masters. To Ferdinand VII. is due the credit of having concentrated the Spanish collections in such wise that the museum at Madrid now shows a catalogue second to none even of those of the most famous galleries in Europe. It is equal to that of the Louvre, or that at Dresden, and may be compared with the three collections at Florence—those in the Pitti, the Uffizi, and the Academy, all taken together. By Raffaelle are nine pictures, by Titian forty-six, Rubens sixty-two, Vandyke twenty-two, Teniers fifty-three, Velasquez sixty-four, and Murillo forty-six. But the collection has nothing like that historical representation of the different schools, which assists the variety and completeness of other galleries. Dr. Waagen complains much of the insufficiency of the light by which these fine works are seen. On this subject we have to remark that not one of the great European collections of Fine Art is exhibited in a building constructed for the display of pictures. After describing the museum at Madrid, the writer analyses critically the contents of some of the palaces and public buildings in the provinces, and in a manner to show us how little we know of the Art-treasures of Spain. This is followed by a treatise on the vexed question of the date of Holbein's first visit to England. There is a continuation, at considerable length, of Dr. Waagen's essay in the second number, also a rejoinder to the article on the subject of Holbein's coming to England, with a very close examination of certain phrases in the letter of Erasmus to the Archbishop of Canterbury.

The *Casa Gaddi* at Florence has had the reputation of containing an original letter, by which Raffaelle, then twenty years of age, was introduced to the Gonfaloniere Pier Soderini. The letter was said to be dated Urbino, the 1st of October, 1504, and to have been written by Giovanna da Montefeltro, widow of Giovanni della Rovere, Lord of Senigaglia. This letter was printed by Bottari, in 1757, and forms the first epistle in his *Letters of Painters*. To it is appended the note, "Si Conserva l'Originale in Casa Gaddi." But, curiously enough, nobody has seen the letter; at least, so we understand, none of those persons who have been desirous of verifying it. The acceptance of this letter as authentic is but an every-day instance of the facility with which authors receive assumed facts from each other; still, it must not be forgotten, that no opportunity has been afforded of controverting Bottari's statement. In an article on the subject, collateral evidence is brought forward to prove the letter a forgery. There is also a question of the originality of the well-known picture (by Raffaelle?) at Florence which contains the portrait of Leo X., with those of the Cardinals

de' Medici and de' Rossi, and plausible reasons are given in support of the assertion that it is a copy.

To show more fully the character of the journal, we cannot do better than name a few more of the articles it contains, as—"A Visit to Ravenna," "The Farnesina and Agostino Chigi," "Contributions to the Art-History of Nuremberg," in which are some curious particulars about the Dürer family and several artists of local reputation, not much esteemed, perhaps, in their day—the reason wherefore there have been lost the names of the producers of works much esteemed in our time.

These *Jahrbücher* are edited by Dr. Von Zahn, and there is in their pages matter more generally interesting to English readers than we commonly find in German reviews.

SCIPIOGRAPHY; or, Radial Projection of Shadows. By R. CAMPBELL PUCKETT, Ph.D., Head Master of the Bath School of Art. Published by CHAPMAN AND HALL. London.

Sciography or sciography—as the word is generally, and, we believe, correctly written—is just that science of which, in conjunction with perspective, young students of Art would gladly get rid, if they could, in their elementary teachings. Both, and especially the former, are considered by them somewhat in the same light as the books of Euclid are to the juvenile mathematician—dry and uninteresting studies. It is only when the grammar of any science or language has been mastered, that the pupil values the knowledge acquired, because it is the stepping-stone to that wherein, probably, he will find real pleasure, or will be to him, in the hereafter, of indispensable utility.

A necessary part of the education of an artist is to teach him the laws that regulate shadows; or, in other words, to teach him "the correct projection of shadows as a means of expression of form." In ordinary cases—when sketching from nature, for example—the eye of a careful observer would prove sufficient for his purpose; but for architecture or in drawing geometrical figures perspective, something more is required to obtain exactitude and correctness; and here a book like that of Dr. Puckett's comes in aid. Without any introduction or circumlocutory remarks, he enters at once on the subject by giving a series of examples, and showing how each problem is to be worked out. He says the "substance of the text and diagrams was prepared as black-board lessons for the pupils of the school over which their author is placed, he having felt that an occasional divergence from the perspective course to sciography would give an additional interest." The scale on which the diagrams are drawn is large, and the explanations of them are clear and concise. As an elementary educational work the book is to be commended.

SKETCHES BY SEYMOUR. Published by JOHN CAMDEN HOTTEN. London.

This volume is in all ways an acquisition; it is well "got up," and contains nearly two hundred of the best sketches by an artist who, in some respects, has been unequalled—"in his line." Their humour is broad, sometimes bordering on coarseness, but never indecorous or repulsive; their satire is levelled, not at individuals, but at human nature; they censure follies rather than vices, and are jokes rather than sermons; but their "fun" teaches, and can never give offence. From the beginning of this collection to the end, every subject will excite a laugh; their humour is original, their wit often striking and effective, and it would be difficult to find any work so sure to produce an evening's amusement for classes either the humblest or the highest.

Specially capital are the jokes levied on the sportsman and the angler; full of point, and, indeed, power, are the dealings of the artist with the weaknesses of humanity in a score of ways; from the first, where the country bumpkin is about to plunge the patient fishes into the stream, to the last, where the embryo angler breaks the barometer in his rage against the

The value of this pleasant book is very greatly augmented by an interesting memoir of Robert Seymour. He was born in 1800, married young, and, although he commenced his career as a painter of history, soon found that his true *forte* was caricature—if, indeed, we can so term that peculiar talent which treated of the frivolities, absurdities, and peculiarities that are universal to mankind. The number of designs he produced is so enormous as to seem incredible: often three or four a day were drawn by him on wood, or in lithography, "invented and executed." He died in 1836—over-worked no doubt, over-excited certainly—adding another to the sad list of men of genius who, in a moment of depression that has reached despair, rush from life.

Although the writer of this memoir describes him as a man naturally cheerful and even gay, at all seasons and under all circumstances, we prefer to such evidence that which is supplied by Nature—for, of a surety, it has been ever found that those who are most given to depict, either in letters, in pictures, or on the stage, wit and humour, and frolic and fun, are the most prone to sadness and occasional gloom. It is a great authority that wrote—

"We poets in our youth begin in gladness;
But thereof, in the end, comes despondency and
madness."

Biography is full of examples that mirth leads to melancholy. We may quote two lines from Letitia Landon—

"Blame not her mirth that was sad yesterday,
And may be sad to-morrow."

The story is well-known which tells us of the famous clown, Carlini, who, consulting a doctor in hopes to obtain relief from fearful depression of spirit, was told he would be sure to get well if he would but go and see Carlini net.

ITALY AND HER CAPITAL. By E. S. G. S. Author of "Thistledown," &c. Published by W. FREEMAN: London.

If the preface to this little book did not give conclusive evidence of the fact, we should yet have assigned it to a female writer, from the extreme enthusiasm with which everything that wins her attention is spoken of, the vividness of her descriptions, and the graceful feminine feeling which runs through the pages. A strong sympathy with the future of Italy was the author's chief inducement to visit the country, and she reached Rome after seeing Milan, Verona, Padua, Venice, Genoa, Florence, Caprera, Ravenna, and Rimini. To each of these places, of more or less renown, a chapter is devoted, in which the Art-treasures each contains form no inconsiderable portion of the contents. The writer makes no pretence to pictorial criticism, but describes the impression made upon her mind by the works she examines. Herself the subject of deep religious feeling—so we judge from her observations—the Sacred Art of Italy gave her abundant materials for serious thought. Speaking of Giotto's works in Padua, she says: "Giotto must have seen by faith those scenes which he has here pictured, although with the deficiencies of infant Art, yet with all the power of inward vision. In his weakness he is, to me, far beyond Titian in his strength." Guido's 'Beatrice Cenci,' in the Barberini palace in Rome, calls forth the following: "There are faces which are in themselves sermons; there are faces which are in themselves evidences of Christianity. Only for heaven could they have grown to this mould. Only in heaven can the message which they speak be fully uttered. The face of Beatrice is one of these."

Our author is almost, if not quite, an ultra-Protestant: there is no hope for Italy till the fetters of Papacy are entirely cast off. "Let the gospel," she says, "have free course in Rome, and her bondage is over." Her expectations of such a result were fixed on Garibaldi—to whom, by the way, she paid a visit at Caprera: "wherever Garibaldi has marched, the Bible has followed." Any one to whom the "views" of E. S. G. S. are not distasteful, will find agreeable reading in her sketchy, but not always correct, narrative.

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The Dead Christ, with Angels Weeping	GUERCINO.	St. Catherine of Alexandria	
The Journey to Emmaus	ALTOBELLO MELLONI.	St. John the Baptist; St. John the Evangelist; St. James	SPINELLO.
And Descriptive and Critical Notices of Margaritone of Arezzo, Cimabue (Giovanni Gualtieri), Duccio di Buoninsegna, Segna di Buonaventura, and Giotto.			

With Descriptive and Critical Notices of Giotto, Taddeo Gaddi, and Orcagna.

PART II. CONTAINS—

Portrait of Cosmo de Medici	ANGELO BRONZINO.	Angels adoring the Trinity	ORCAGNA.
St. John the Evangelist lifted up into Heaven, &c.	JACOPO DI CASENTINO.	The Ascension	Do.
Coronation of the Virgin	SCHOOL OF GIOTTO.	Coronation of the Virgin, &c.	Do.
The Head of a Girl	J. B. GREUZE.	The Three Marys at the Sepulchre	Do.
Coronation of the Virgin	GUIDO.	Madonna, Infant Christ, and St. John	RAPHAEL.
Portrait of a Lawyer	MORONI.	Madonna and Infant Christ	SASSOFERRATO.

With Descriptive and Critical Notices of Giotto, Taddeo Gaddi, and Orcagna.

PART III. CONTAINS—

The Adoration of the Magi	FRA ANGELICO.	The Resurrection	ORCAGNA.
Madonna and Child, with Angels adoring	CIMABUE.	The Trinity	Do.
Various Saints, including St. Ambrose, St. Catherine, &c.	GADDI.	The Trinity	PESELLINO.
Various Saints, including St. Gregory, St. Philip, &c.	Do.	His Own Portrait	ANDREA DEL SARTO.
Two Apostles	GIOTTO.	Christ disputing with the Doctors	LEONARDO DA VINCI.
The Descent of the Holy Spirit	ORCAGNA.	Madonna and Child surrounded by Angels and Saints	FRA FILIPPO LIPPI.

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BREAKFAST.

The *Civil Service Gazette* has the following:—

"There are very few simple articles of food which can boast so many valuable and important dietary properties as cocoa. While acting on the nerves as a gentle stimulant, it provides the body with some of the purest elements of nutrition, and at the same time corrects and invigorates the action of the digestive organs. These beneficial effects depend in a great measure upon the manner of its preparation, but of late years such close attention has been given to the growth and treatment of cocoa that there is no difficulty in securing it with every useful quality fully developed. The singular success which Mr. Epps attained by his homœopathic preparation of cocoa has never been surpassed by any experimentalist. Far and wide the reputation of Epps's Cocoa has spread by the simple force of its own extraordinary merits. Medical men of all shades of opinion have agreed in recommending it as the safest and most beneficial article of diet for persons of weak constitutions. This superiority of a particular mode of preparation over all others is a remarkable proof of the great results to be obtained from little causes. By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."

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